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ANALYTICAL ESSAY
ON THE
GREEK ALPHABET.

BY RICHARD PAYNE KNIGHT.

LEVIA QUIDEM HÆC, ET PARVI FORTE, SI PER SE SPECTENTUR, MOMENTI. SED EX ELEMENTIS CONSTANT, EX PRINCIPIIS ORIUNTUR, OMNIA: ET EX JUDICII CONSUETUDINE IN REBUS MINUTIS ADHIBITA, PENDET SÆPISSIME, ETIAM IN MAXIMIS, VERA ATQUE ACCURATA SCIENTIA.

CLARK. PRÆF. HOMER.

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A N

ANALYTICAL ESSAY

ON THE

GREEK ALPHABET.

THE Subject, which I here propose to examine, will of course appear minute and frivolous to those, who are only acquainted with it from the keen ridicule, with which it has been treated by some popular and elegant writers of the last and present centuries (1). I would, however, entreat all persons of this description, who honour the present attempt with their attention, to consider, that even the best and keenest ridicule is no test, either of the truth or the dignity of the subject, upon which it is employed, but has often been most happily exercised upon the best-founded opinions and most important and elevated objects (2). At all events, I hope that they will not condemn the design before they know the consequences of its completion; and if they then find that, by facilitating the acquisition of Grecian Learning, it can bring the highest efforts of human taste and genius, into a stronger or clearer light, they will consider it as adding to the intellectual pleasures of man, which are certainly the most valuable belonging to his nature, because they can be at all times enjoyed without injury to health, fame, or fortune.

(1) See Moliere's *Bourgeois Gentilhomme*; and Pope's *Dunciad*.

(2) See *Gulliver's Travels*; and *Tale of a Tub*.

I cannot indeed but think, that the judgement of the Publick, upon the respective merits of the different classes of Criticks, is peculiarly partial and unjust.

Those among them who assume the office of pointing out the beauties, and detecting the faults, of literary composition, are placed with the orator and historian in the highest ranks; whilst those, who undertake the more laborious task of washing away the rust and canker of time, and bringing back those forms and colours, which are the subject of criticism, to their original purity and brightness, are degraded, with the Index-maker and Antiquary, among the pioneers of literature, whose business it is to clear the way for those who are capable of more splendid and honourable enterprises.

But nevertheless, if we examine the effects produced by these two classes of Criticks, we shall find that the first have been of no use whatever, and that the last have rendered the most important services to mankind. All persons of taste and understanding know, from their own feelings, when to approve and disapprove, and therefore stand in no need of instructions from the Critick; and as for those who are destitute of such faculties, they can never be taught to use them; for no one can be taught to exert faculties which he does not possess. Every dunce may, indeed, be taught to repeat the jargon of criticism, which of all jargons is the worst, as it joins the tedious formality of methodical reasoning to the trite frivolity of common-place observation. But, whatever may be the taste and discernment of a reader, or the genius and ability of a writer, neither the one nor the other can appear while the text remains deformed by the corruptions of blundering transcribers, and obscured by the glosses of ignorant grammarians. It is then that the aid of the verbal Critick is required; and though his minute labour, in dissecting syllables and analysing letters, may appear contemptible in its operation, it will be found important in its effect.

The office, indeed, of analysing letters has been thought the lowest of all literary occupations; but nevertheless as sound, though only the vehicle of sense, is that which principally distinguishes the most brilliant poetry from the flattest prose; and as, in the dead languages, all sound is to be known only from the powers originally given to the characters representing the elements of it; to analyse these characters, and show what their

their Powers really were, is the only way to acquire a knowledge of those sounds in which the antient poets conveyed their sense. A successful endeavour to obtain this end will not, I flatter myself, be deemed either trifling or absurd in this age of taste and learning.

SECTION I.

AN articulate sound is properly that which begins from, or ends in, a suppression or obstruction of expiration, by the compression of some of the organs of the mouth.

These organs are the lips, the teeth, the tongue, and the palate; to which some add the throat, but improperly, for guttural sounds are not of themselves articulate: the combinations of them known to the Greeks were only three; I. the lips with each other; II. the tongue with the palate; III. the tongue with the teeth: to which the Latins added a fourth, of the under-lip with the teeth: but this the Greeks never employed, and therefore could not pronounce the Roman F (1), though we perpetually pronounce it in our corrupt manner of reading their language.

To represent these three modes of articulation, I am inclined to believe, the first visible signs for sounds were invented; for, though articulation be only the *form*, and tone the *substance*, of speech, yet as the form is finite and simple, and the substance infinitely variable, it is natural to suppose that the first signs were invented to represent form rather than substance. It is also this form or articulation which distinguishes human speech from the cries of animals, which are all tones, or vowel sounds, variously aspi-

(1) See Quintil. I. xii. c. 10.

rated, but neither begun, ended, or divided, by the compression of the organs of the mouth.

The first signs or notes of articulation were, therefore, the G (as it was antiently pronounced, and as we still pronounce it when followed by an A, O, or U), the P and the T (1).

Each of these was pronounced two ways, with a greater or less degree of force in the compression of the organs; whence were formed three more letters, B, K, and D, which I rank next in succession, though there is reason to believe that neither of them (or, at most, only the last) was invented until several intermediate improvements had taken place in the art of expressing sounds by signs. The want of authentic monuments, however, prevents us from tracing the progress of these improvements, the earliest inscriptions extant having been made when the Alphabet was even more perfect than it is at present. It should seem, indeed, both from the order of the Alphabet, and our manner of pronouncing these letters, that the B, G, and D, ought to rank together in the first class; and the P, K, and T, in the second; which would certainly agree better with the analogy of sound; but, nevertheless, it is contradicted by the authentic testimony of antient monuments, always to be preferred to any conclusions that can be drawn from mere analogy.

In a very antient Greek Inscription found in Magna Græcia, and now preserved in the museum of Monsignor Borgia, at Veletri, the G is expressed by a single perpendicular line, thus I (2), which seems to be its most antient form; for, upon some of the earliest coins extant, it is expressed by the same line a little curved, thus (3); whence came the Roman C, which is used for the G in the Duillian inscription, engraved in the year of Rome 493. The G was not employed as a distinct letter until introduced by Spurius Cæcilius Ruga, twenty-seven years afterwards (4). Antiquaries have observed that, in Manuscripts, the round forms mostly

(1) I employ the Latin letters because much nearer to the primitive Greek than the Greek ones now in use.

(2) Plate I. Fig. 1, from a copy of it given me by Mr. Astle.

(3) See those of Gela in Numm. Sic. vet. Pl. XXXI.

(4) Plutarch. Qu. Rom. Taylor's Civil Law, p. 557; also, in Marm. Sandvicenf.

predominate in the letters, and in inscriptions the square, because the former are more easily written, and the latter more easily carved (1). Hence this curved Line, which represented the G, was made with an angular instead of a circular curve, thus ζ, or thus Γ.

The most antient K is a combination of one of these forms with the antient upright line, thus ||, or thus ✕; so that this letter is, in fact, a junction of two Gammas, in order to express a stronger and more emphatical enunciation by the same organs. This will appear evident by examining the manner in which it is repeatedly written in the Etruscan Inscription, called the Eugubian Table, published by Gori; and also upon some very antient medals of Lesbos and Syracuse, in both of which it is plainly represented by two distinct characters (2). This Etruscan Inscription Gori endeavours to prove, from a passage of Dionysius of Halicarnassus, to have been written two generations before the Trojan war; but, though I do not think his argument quite satisfactory as to this point, it is of very remote antiquity, for the Alphabet is the most imperfect, and therefore, probably, the oldest of any hitherto discovered.

Upon some very ~~antient~~ ^{antient} coins of Croto, Corinth, and Syracuse, we find the Kappa expressed by a circular supported by a perpendicular line, thus ϙ (3), from which comes the Roman Q. This is, however, equally a combination of the antient Gammas, the two curved lines being joined and divided by a perpendicular one, thus ϙ.

After the invention of the Kappa, the simple Gamma seems to have fallen into disuse in some dialects; for it is not to be found in any Etruscan inscription; and the Etruscan, as well as the Latin, is evidently a corrupt dialect of the Greek; a dialect by much the hardest of any, and therefore probably employing only the hardest and most emphatical palatials consonant, which is the Kappa.

Both these letters retain their powers, with, I believe, little or no variation, in most of the modern languages; except that the English, French,

(1) See Asle's History of Writing.

(2) See Plate I. Fig. 4 and 5, from coins in the cabinet of the Author.

(3) See Comb. Pl. XX. XXI.; and Torremozzi Sic. Pl. LXXVII. Similar medals are in the cabinet of the Author; who has quoted none that he has not seen, having too often proved the inaccuracy of books in these minute but important circumstances.

and Italians, have added a corrupt and barbarous dental sound to the G, when followed by either of the slender vowels. The K is not employed by the Italians, Spaniards, or French, in their own tongues; and in reading the Greek they pronounce it in the same manner as they do the Latin C, that is, like a barbarous semi-vowel, forced out between the tongue and the teeth with a harsh hissing sound.

The most antient form of the P seems to be that of the Etruscans, which consists of a perpendicular line with another drawn obliquely from it, thus *p*. It exists in the same form, except that the oblique line is curved thus *q*, to distinguish it from the antient Lambda, upon the vase representing the hunt of the Caledonian boar, in the British Museum, which is evidently Greek, and appears, both from the style of the workmanship and form of the letters, to be one of the most antient monuments extant of the art of that people. This curvature, being gradually increased, formed the Latin P, which was previously employed by the Greeks in the same form, as appears from the very antient Veletrian Inscription before cited. In the same inscription, however, it appears in the form which they more commonly employed in early Times; which is indeed nearly the same, only that the curved line is made square instead of round (*r*), for the reason beforementioned. The power of this letter seems not to have varied at all, for it is precisely the same in all the languages of modern Europe, and, as far as we can judge from analogy and etymology, the same as it was in Greece in the days of Homer.

The B seems to have been originally an aspirated P; for, in the Eugubian Inscription, it has that power; and the Macedonians employed it where the Greeks employed the Φ and Π , writing BEPENIKH for Φ EPE-
NIKH, and BTPΓOΣ for ΠTPΓOΣ; whence it appears that our Northern words BURGH and BEAR come from the same source as the corresponding ones in the Greek. The Etruscans represented it in two forms, thus H, and thus *8*; the first of which occurs only once, and that in the Eugubian Inscription; but the other is common. It is with the first that both the Greek and Latin forms of this letter agree; but its power seems to have been that of the Phœnician Beth, at least if they pronounced it as we do now, which the Greeks seem evidently to have done in some instances; for the verbs BOMBEO, BAMBAINO, &c. would not have answered

swered the purpose for which Homer employs them, in making the sound correspond to the sense, if the B were pronounced in any other manner. In other instances, however, or, at least, in other times, they employed it as a palatial aspirate; for we find the Latin V (which we know had the power of our W) sometimes expressed in the Greek by the B, and sometimes by the *OR* diphthong (1); whence it clearly appears that there was then an affinity between them, though they now differ so widely. The *Æolians* and *Dorians*, in particular, employed it occasionally as a pure or simple aspirate, like the *Digamma*, or Roman H, writing *BPOΔOΣ* for *POΔOΣ*, *BABEΛIOΣ* for *‘AELIOΣ*, *BEΔOΣ* for *EΔOΣ*, &c. (2). In the same manner it was introduced into the words *ΓAMBPOΣ* for *ΓAMEPOΣ*, and *MEΣHMBPIA* for *MEΣHMEPIA* (3); but with what degree or form of aspiration it was pronounced it is impossible for us now to tell; for though, like the *OR* diphthong, it had a resemblance to the Latin V, we cannot say how near that resemblance was. In all modern languages it retains its antient power of a labial consonant, except in the Spanish, and some dialects of the modern Greek, in which it has acquired that corrupt and barbarous sound given by the other nations of Europe to the Latin V, a sound which it seems to have derived from the Byzantine Greeks, as it is enforced by the edict issued by Stephen Gardener, Bishop of Winchester, for the support of their pronunciation in the university of Cambridge, of which he was Chancellor. The Romans seem to have been very licentious and irregular in the use of this letter; for on the *Duilian* column, before alluded to, the name, which in later times was written *DUILIUS*, is written *BILIOS*; whence, as Gori observes, *BELLUM* and *BELLONA* appear to be the same words with *DUELLUM* and *DUELLONA* (4); and we find accordingly, in the *Senatus consultum Marcianum*, inscribed about seventy-five years after, the name of the goddess *BELLONA* written *DVELONA*. In the inscription in honour of *L. Scipio Barbatus*, which is of the year after the *Duilian*, the B is also represented by the D and V in *DVONORO*, the

(1) As in the names *VARRO* and *SEVERVS*, sometimes written by Greek authors *BAPPΩN* and *ΣEBHΠOΣ*, and sometimes *OTAPPΩN* and *ΣEOTHΠOΣ*.

(2) Priscian, lib. I.

(3) Lennep, *Analog. Græc.* p. 286.

(4) *Mus. Etrusc. Clav. V.*

antient form of the word *BONORUM*, the final *M* having been usually omitted, and the *U* represented by the *O* in the old Latin.

The most antient figure of the *T*, found in the Etruscan inscriptions, differs little from that now in use. Its power has also probably continued the same, except in the instance of the hissing sound, which most modern nations have given it, when followed by an *I* in the same syllable. This is undoubtedly a corruption, the Greeks having no letter to express this kind of sound but the *Sigma*.

The *D*, the other dental consonant, does not appear to have been known to the Etruscans, having been probably borrowed from the Phœnicians after the Pelasgian alphabet had been carried into Italy. Its figure, indeed (which is always triangular, though often rounded at one angle), occurs frequently on the Etruscan monuments; but it always stands for the *R*. We find it, however, with the power of the *D*, or perhaps the Δ or Σ , upon the Zankléan medals, which contain some of the most antient specimens of Greek writing now extant (1).


These six letters are called mutes, because, if employed according to their original intention, they express no sound of themselves, but only mark the beginnings, endings, and divisions of sound, by which it is articulated, or separated into detached portions, called in writing syllables.

These portions are, however, often divided by other means, which I shall now proceed to examine; but, in that case, it will appear that they are not, strictly speaking, articulate sounds, or essentially different from the cries of brute animals.

The first of these is a partial instead of a total suppression of the breath, by an approximation instead of a conjunction of the organs of the mouth, represented by the letters called aspirates; which, like the mute consonants, are to be divided into three classes, corresponding to the three different combinations of the organs of speech.

But, as each of these marks signifies a particular mode of constrained expiration, by the approximation of some particular organs to each other, the most natural and easy way of expressing them would be to invent some

(1) See *Torremuzzi Sic.* Pl. XLV. Similar medals are in the Author's cabinet, and in most others, they being common.

mark of general constrained expiration, which, being affixed to each of the signs before invented, might distinguish each different mode of constrained expiration according to the different combinations of the organs by which they are produced. Hence come the simple aspirate, figured by the Phœnicians and Etruscans thus , by the Latins thus H, and by the Greeks thus Η, and thus Η̑; which, being prefixed to a vowel, signifies that the tone, which it expresses, should be uttered with a forced and condensed expiration; and, when affixed to a consonant, that the breath, which forms that tone, should not be totally suppressed and interrupted by it, but only confined and constrained by the approximation only of those organs, the entire junction of which is signified by the consonant alone. The second Greek character for this simple aspirate does not seem to have been in use till the other was appropriated to express another letter. An ancient scholiast, cited by M. de Villoison (1), says, that, when the H became a vowel, it was divided into two letters, the first of which, Η̑, was employed to signify the aspirate, and the second, Η, the slender, or simple vowel sound. Quintilian and other old grammarians seem to have held the same opinion (2); so that there can be no doubt but that these marks were so employed in the manuscripts of their times. There is, however, no instance of the Η̑ in any ancient monument now extant, or in any manuscript anterior to the ninth century, though the Η occurs upon the medals of Tarentum, Heraclea, and Lesbos, and also on the Heracleian tables, and an earthen vase published with them by Mazochi; who has conjectured, with much ingenuity and probability, that these two notes were first employed in opposition to each other, to signify the thick and slender enunciation of tone, by Aristophanes of Byzantium, the inventor of the accentual marks (3). The present notes (c) and (s) are corruptions of them, which were gradually introduced to facilitate writing (4). Dr. Taylor supposed that the Η was the Ionian aspirate, the Η̑ the Dorian,

(1) Proleg. in Homer. p. 5, where the marks, through an error of the copyist or printer, are transposed.

(2) Lib. I. c. 4. & Gramm. vet. Putsch. Col. 1829, *ut seq.*

(3) Comm. in Tab. Heracl. p. 127.

(4) Ibid.

and the F the Æolean (1); but we find the F in its Pelasgian Form, Γ , with the F on the Heracleian tables; and the Lesbians, whose coins have the latter aspirate, which he calls Dorian, were Æolians.

Distinct marks or characters were invented for each of the aspirated consonants at a very early period; so that, I believe, there is not more than one genuine example extant in which they are separated in the primitive mode. This is a votive inscription preserved at Venice, in which we find KH for X, and ΠH for Φ, as in the Latin (2), which was derived from the Æolian or Arcadian alphabet, before the aspirated consonants had found a place in it. In the oldest Etruscan Inscriptions, however, as well as the Sigeian, supposed to be the oldest Greek extant except coins, we find them, both palatal, dental, and labial, expressed by characters not only distinct, but which have no apparent resemblance of form to the letters from which they are derived.

The palatal aspirate, which consists of either the Gamma or the Kappa aspirated, was made by the Etruscans, I believe, invariably, and by the Greeks sometimes, like a divided V, thus Ψ (3). Its usual form, however, was composed of two transverse lines thus X; which, on the very antient medals of Naxos in Sicily (4), is employed, as in the Latin, to signify the Ξ or abbreviated mark for the $\Gamma\Sigma$ and $\text{K}\Sigma$, unless indeed, as I am inclined to think, the name of that city was really $\text{NAXEO}\Sigma$ contracted to $\text{NAXO}\Sigma$, as $\Delta\Sigma\text{ANKAE}$ to ΔANKAE , by an elision of the Σ , much affected by the Greeks in the refinement of their language, when the sound of that letter was deemed harsh and barbarous. The power of the Greek X seems to have been nearly the same as that which the Spaniards now give to the Roman X, the Tuscans to the C, and the Scotch to the GH. We are apt to pronounce it as if it were a plain K without any aspiration; and the French have given it the barbarous sound of their own CH, a sound which to a Greek would have appeared scarcely human. It was pro-

(1) Ad Marm. Sandvicense, p. 45.

(2) See Pl. I. Fig. 2. I have not seen the originals, nor any *fac-simile* either of this or the Veletrian Inscription; but as both have been generally acknowledged to be authentic, and contain no internal evidence to the contrary, I have ventured to quote them.

(3) See Pierres gravées du Duc d'Orleans, Tab. II. Pl. II.

(4) See Torremuzzi, Pl. III. Fig. 2, from a medal now in the cabinet of the Author.

bably pronounced more or less gutturally in different dialects, or according as it was composed of the Γ or Κ, the latter of which letters was sometimes employed alone as a palatial, and the former as a guttural, aspirate. The Γ in particular was prefixed to words in some dialects, and omitted in others, as the aspirates frequently were; whence Homer writes ΓΔΟΥΠΟΣ and ΔΟΥΠΟΣ, ΓΑΙΑ and ΑΙΑ, &c. as the metre requires. Hence too we may perceive that the Latin *cum* and the Greek ΣΥΝ are the same word, the original form of which was ΓΣΥΝ, now written ξυν, from which the one nation dropt the Σ, and the other the Γ. This is the reason also that in the Latin the S is frequently prefixed to another consonant without rendering the preceeding vowel long.

From this use of the Gamma probably came the Digamma; which, from its form as well as name, seems to have been composed of two Gammas placed one upon the other thus Ϝ, or thus Ϛ; the former of which figures was employed by the Æolian and Ionian Greeks; and the latter by the Etruscans, Campanians, and other Pelasgic clans of Italy. The Latins retained the Greek figure in their Alphabet, derived from the Arcadian, which was also the Æolian; but they corrupted the sound of it in a manner that is difficult to be accounted for. The Digamma was certainly pronounced rather as a simple aspirate than as an aspirated consonant, and differed from the common note of aspiration in the impulse, which caused the forced expiration, being given from the throat rather than from the tongue and palate: but the Roman F was pronounced by a forced expiration from the under-lip through the intervals of the upper teeth, so as not to resemble any voice, whether of man or animal, according to the observation of Quintilian (1). It is generally supposed among the Learned at present, that the Digamma was pronounced like our W, for it corresponded to the Latin V, the sound of which was certainly the same. The etymology of many Latin words proves this; *VIS*, *VICUS*, *VINUM*, &c. being evidently from *FIE*, *FOIKOS*, *FOINON*, &c. the two last of which were probably once written *FIKOS* and *FINON*, whence our words *WICK* and *WINE*; for, upon the very antient medals of Oaxus in Crete, we find the O omitted, and the name of the city written *FAZOS* (2). In the Veletrian Inscription it is however inserted in the word *FOIKOS*. The

(1) Lib. XII. c. 10.

(2) See Dutens, p. 165.

W, as pronounced by us, is a palatiate aspirate of the slenderest kind, having more of tone than articulation, and being rather a vowel than a consonant, for it is uttered with little or no constraint of expiration. The Welsh commonly employ it to express tone only, with consonants, as we do in some instances, though always accompanied by another vowel, as in TWINE, TWIST, DWELL, &c.; in all which the W is as much a vowel expressing tone as the I or E. The difference, however, between a palatiate and guttural aspirate is very small; for, if the tongue and the palate are a little more than ordinarily compressed, while the breath is forced between them, the compression naturally extends to the throat, and the sound becomes guttural. Local or temporary habit is always sufficient to cause this; wherefore the same letter, which in one age or province was employed as a palatiate, might in another have been employed as a guttural, aspirate. The Æolic dialect, we know, had more guttural sounds than any other, and more particularly employed the Digamma, which is thence called *Æolic* by the later grammarians. We may, therefore, fairly conclude that it represented this sound, to which, perhaps, there is nothing nearer in modern language than our WH, as pronounced in the word WHIRL; or that of the Tuscan GU, as pronounced by the natives of Florence and Pisa in the word GUERRA. The Pelasgian VAU, from which is derived the Roman V, had certainly the same power, and was often confounded with it; and we know that this letter was an aspirated Υ, from which the vowel Υ was distinguished by the epithet ψιλον.

Both the F and the H or F seem to have been dropt from the Greek Alphabet nearly at the same time, probably about the period of the Persian war. The first figure of the latter was, however, retained, to represent the double or long E, and the former seems to have continued in use in particular places, where a fondness for the antient dialects prevailed, even to the final subversion of the Greek republics by the Roman arms. Strabo says, that the people of Elis and Arcadia preserved the Æolic dialect pure when it was mixed or lost in every other part of the Peloponnesus (1), and of course in every other part of the world. In collections of antient coins we find a great many inscribed FA and FAΛEION (2); some of them

(1) Lib. VIII.

(2) See Comb. Pl. XXVII. Fig. 21, 22, 23.

struck at the earliest period of the art ; and others apparently under the Achæan league, as they are of the latest style of workmanship, and have the usual device of that federative republick imprinted upon them (1). FAAEIOI we know must be the Æolian manner of pronouncing HAEIOI , the people of Elis, to whom, I have no doubt, that these coins belong, and not to the Falisci, a people of Italy, to whom writers upon medals have ignorantly ascribed them, without considering that neither the letters nor inflexion are such as could have been employed by the antient inhabitants of Latium or Etruria.

The labial aspirate Φ was usually represented in the Etruscan alphabet by two circles one above the other like the Arabic figure of eight (2). In the Sigeian Inscription it is of the form now employed (3), which has scarcely ever been varied, except in making the intersected circle square for the convenience of engraving. It was pronounced antiently by a constrained expiration between the lips, which approached towards each other ; but all the modern nations of Europe pronounce it like the Roman F, though that was a letter which the Greeks were absolutely incapable of uttering, there being no sound in their language which at all resembled it. Hence they were absurdly and illiberally ridiculed by Cicero for bringing an accusation against Fundanius when they could not pronounce his name (4). For the credit of modern manners, I believe there is no court of judicature now existing that would listen to such a defence, if an advocate should be so forgetful of decency as to attempt to employ it.

The Θ , or dental aspirate, was represented both in the Etruscan and Ionian alphabets by a circle intersected by one or two transverse lines, thus \bigcirc , or thus \otimes ; or having a point in the middle, thus \odot . The antient manner of pronouncing it was indisputably that which is still observed by the modern Greeks, the Copts, and the English ; that is, by a constrained expiration between the tongue and the upper teeth. All the other European nations pronounce it as a mute consonant, and throw the aspiration upon the next succeeding vowel. This is a sort of hereditary defect ; for

(1) See Gesner. Pl. XIV. Fig. 7 ; also, Comb. p. 5.

(2) See Eugubian Table before cited.

(3) See Pl. II.

(4) Quintil. lib. XII. c. 10.

antiently the Northern nations could not pronounce any of the aspirated consonants; whence, among the barbarisms uttered by the Scythian, in the Thesmophoriazuxæ of Aristophanes, we invariably find the κ for the χ , the η for the ϕ , and the τ for the θ (1).

The Σ , called San and Sigma, which is found under different forms in all alphabets, and which grammarians class separately by itself, as being neither mute, aspirate, or liquid, is in fact a dental aspirate, differing from the θ only in being pronounced with the tongue applied to the root instead of the point of the teeth, so as to produce a hissing, and what appeared to the refined ears of the Greeks, a barbarous sound. This hissing pronunciation of the dental aspirate seems to have been the only one known to the Lacedæmonians; for, when brought upon the stage by Aristophanes, they uniformly use the Σ for the θ . It appears, however, to have been only a local and vicious habit of pronouncing; for, had it been an established characteristick of their dialect, we should have found the same spelling in the treaties of alliance entered into by them with other Dorian States, which are always in the Doric dialect, but without this peculiarity. In other instances both the Dorians and Æolians employed the τ for the Σ , as in the pronoun $\Sigma\tau$, which they wrote $\tau\tau$. The possessive, however, derived from it, was written with either letter indifferently by the poets, as suited best with their rhythm and metre; whence it is probable that this variation was, in all instances, rather habitual than provincial. Both the English and French now sound the τ as an s before the vowel i in many instances, particularly in the abstract substantives derived from the Latin; unless, indeed, that the English have now almost universally corrupted it into the barbarous sound of the sh . The case is, that the Σ being only a τ aspirated in a particular manner, would naturally be confounded with it in the different modes of pronunciation which habit or caprice give rise to in languages not fixed by any established rules of orthography, which the Greek was not till the Macedonian conquest, when the later Attic became the common dialect; nor any of the modern languages till within this century, when the French and English made etymology their standard, whilst the Italians and Spaniards more wisely adhered to pronuncia-

(1) See V. l. 1001, & seq. ed. Brunck.

tion; whence their words are spoken as they are written, and a foreigner, who has learned the power of their letters, knows how to utter the sounds which they represent.

The liquid consonants are those which partake of the nature both of mutes and aspirates, being pronounced by a suppression of the breath in one part, and a constrained expiration in another, except indeed the R, which is uttered by the breath being violently forced between the tip of the tongue and roof of the mouth, so as to cause a vibratory or jarring motion of the former, by which the natural current of expiration is broken and interrupted(1). In modern orthography, the note of aspiration is always affixed to it; but this is not supported by the authority of any antient inscription, though it occurs in the common Roman form upon some of the most antient monuments of Grecian art now extant, such as the coins of Lesbos, Tarentum, Croto, and Syracuse.

The Lacedæmonians employed this letter instead of the Σ in the terminations of their words, of which we have a curious example in the decree against Timotheus, the Milesian musician, preserved by Boethius in his Treatise upon Musick(2), and more correctly re-published, from a Manuscript at Oxford, in the year 1777(3); small remains of it are also to be found in the Lyfistrate of Aristophanes(4); and Plutarch's Life of Pyrrhus(5); but the transcribers, not understanding these curious provincial peculiarities, have expunged them from the orators and historians, otherwise we should probably have had them in the other public acts of that people. This might possibly have been the case with the Σ employed for the Θ, of which, however, there is no trace in any written monument of the Laconians, though it occurs in the conversations attributed to them;

(1) Δια τῆς τῆ γρημματος (τῆ Ρ) τὴν φωνὴν μιμεῖται· ἢ τὰ ἐν τῷ τρομφῷ, ἢ τὰ ἐν τῷ τραχὺ· ἐπὶ δὲ ἐν τοῖς τοιοῖσιδε ρημασίν, οἷον ΚΡΟΤΕΙΝ, ΘΡΑΤΕΙΝ.——Τὴν γλῶτταν ἐν τῇ, ἤκιστα μινυσαν, μαλίστᾳ δὲ σπιομένην. Plat. in Cratyl.

(2) Lib. I. c. 1.

(3) As this decree is a very important monument of antiquity, and particularly connected with the subject of this Essay, I shall consider it apart at the end.

(4) Παλαιός for παλαιός. V. 987, ed. Brunk.

(5) Εἰς δὲ τῶν παριόντων, ὄνομα Μανδρακίδης, ἡπτι, πῇ φωνῇ λακωνίζον· αἱ μὲν εἰσι τὸ γὰρ σιγῶν, οὐδὲ μὴ παύειν· ἔ γὰρ ἀδικεῖν αἱ δ' ἀνθρώπων, ἰσχύεται καὶ τὴν καλλίαν ἀλλοῶν.

wherefore,

wherefore, I am rather inclined to think it a vicious habit of pronouncing, never authorized by orthography.

To pronounce the *L*, which has an affinity with the *R*, the vibratory motion abovementioned is stopped, and the tip of the tongue pressed against the roof of the mouth, while the breath is forced out by the side of it.

The *N* is pronounced by the tongue being entirely compressed against the roof of the mouth so as to suppress expiration by that channel, which is, however, continued through the nose.

The *M* has a near affinity with it, being equally uttered by a continuance of expiration through the nose, whilst it is in other respects suppressed by a compression of the lips.

Neither the form nor power of the liquids have varied materially from what they were in the Latin alphabet, which is the oldest Greek except the Etruscan. The Lambda has indeed been written sometimes with the one and sometimes with the other end upwards; and the Latins retained one mode, and the Greeks the other, whence the two old forms were *V* and *Λ*. The Sigma was also represented sometimes by a simple waved line, thus *Σ*, and sometimes by one more complicated and angular, thus *Σ*, which in the Venetian and Veletrian inscriptions, and on the very antient coins of Sybaris and Pasidonia, is placed horizontally, thus *M*, while the Mu is distinguished from it by the angular lines being of different lengths, thus *M*, or more complicated, thus *M*.

The last class of signs for sounds are those which represent the different tones of the voice, and which we, therefore, call vowels.

Tones being infinite in number, and varying in almost every individual, the arranging them under distinct heads, and reducing them to any fixed and permanent rules, may be considered as the last refinement in language; a refinement which the simple and determinate harmony of the Greek tongue seems to have been alone susceptible of; for none of the antient Oriental alphabets had any vowels (1) except the Phœnician, and that had

(1) The Shanferit has; but whether that alphabet be original, like the language, I very much doubt, as both the forms and number of the letters seem to imply that it is made up from the spoils of others; and I believe there are no very antient inscriptions to be found in it. The oldest that have been published are but little anterior to the Christian æra.

properly only two, the Aleph and the Ain, signifying (as I am inclined to think) merely the different degrees of aperture in the mouth, required to pronounce the words represented by the consonants (1).

The Greeks, even in the very earliest stage to which their Alphabet can be traced, had five; all which (except the Alpha, borrowed from the Phœnicians) appear to be of their own invention. The Latin, and other alphabets formed from the Greek, have confined themselves to this number, though wholly inadequate to express the licentious variety of tones employed in the corrupt dialects of the moderns; whence they are obliged to represent many different sounds by one letter, to the utter confusion of all method and analogy in writing. The French, as I have heard from those who have minutely studied their language, pronounce the E only with more than ten different variations of tone; and in our own language the same vague and licentious utterance prevails. In the Greek, on the contrary, each vowel signified one tone, varied only in extension and accent; that is, in the length of time employed in the expiration of the breath, which formed it, and the degree of force and rapidity with which that breath was forced from the larynx. Vowels invariably long are not properly distinct letters, but, like the double consonants, a sort of Sigla, by which the united sounds of two letters were expressed by one mark. They are said to have been invented by Simonides, and began to be generally used about the time of the Persian Invasion, although the Athenians did not adopt them till the Archonship of Euclides, which was in the second year of the xcivth Olympiad, 403 years before the Christian æra, and 77 after the retreat of Xerxes. The name of Gelo, King of Syracuse, who died in the third year of the Lxxxvth Olympiad, 478 years before the Christian æra, is written, upon his Coins, with the Omega (2); and the Eta occurs upon the coins of the Rhegians, which, by the style of workmanship, seem to have been struck nearly at the same period, or a very little earlier. They have, however, the genitive plural written with the single O (PHGINON), as those of the Coians have, though struck when the Omega was employed in the same word, as KΩION, which we find upon

(1) Some, perhaps, will add the Jod; but, besides that this letter was not properly a vowel, I have never been able to discover it upon any genuine monument of Phœnician writing.

(2) See Torremuzzi, PL. XCVII.

many medals of the island of Cos (1). These double vowels must have relieved the Greek language from many ambiguities, especially after the disuse of the simple aspirates, which, on many occasions, supplied their place, as I shall soon shew. Their having, however, been licentiously used, sometimes to signify the coalescence of two vowels into one, and sometimes the prolongation of a single vowel by a succeeding pause, has caused considerable confusion both in the analogy and prosody of the Greek tongue, as I shall prove when I come to examine the metrical powers of the letters, to ascertain which is the principal object of this Enquiry. It is generally supposed, that both the double vowels and diphthongs were unknown till many ages after Homer, as well as the double consonants Ζ, Ξ, and Ψ, which are in fact only abbreviated marks to express two letters by one character, like those used in the manuscripts of the middle ages, and copied by the first printers. This is, however, not quite so clear; for the diphthongs are found in the most antient inscriptions extant, though afterwards disused. The first Sigæan, written about six hundred years before the Christian æra, has ΕΙΜΙ; but the second, copied from it, probably about fifty years after, has ΕΜΙ (2). The ΟΙ diphthong is also in the Veletrian inscription, which is at least as antient as the first Sigæan (3). Upon a medal of Lesbos, more antient than either, we find the word ΝΩΙΧΖΗΡΩ, written from right to left, with the double vowels (4); but upon another, of a less antient style, the word ΝΟΙΑΤΕΙ has the single Ο in the genitive plural (5). The first of these words seems to be a mystic title belonging to some obsolete dialect, for it has no apparent affinity with the known roots of the Greek language; but the last is probably the genitive plural of ΕΤΗΣ, employed equally as a mystic title. Words equally anomalous with the first occur upon the very antient medals of Side, in Pamphylia, written also with the double vowels; but, as some unknown

(1) See Dutens, Pl. IV. Fig. 4; Pellerin, Pl. CII. Fig. 1; and Magnan, Brut. Pl. XXIII. Fig. 2. Similar medals are in the cabinet of the Author.

(2) See Pl. II.

(3) See Pl. I. Fig. 2.

(4) See Pl. I. Fig. 4.

(5) The medal I saw in the cabinet of the King of France. There is one exactly similar in the Hunter collection, except the letters. See Comb. Pl. XXXIII. Fig. 3.

characters are mixed with them, it is impossible to decide whence they came, or to what language they belong (1). It is equally impossible to ascertain the date of these antient medals; though we may safely pronounce them to be as old as any written monuments extant, except the hieroglyphical inscriptions of Egypt; and, perhaps, some Etruscan or Pelasgian antiquities. Those of Lesbos, in particular, are of the most antient fabrick known; and, from the numbers in the same style which have been found, must have been struck when that island possessed great opulence and power.

This, according to the computation of Eusebius, was during the seventh century before the Christian æra, the Lesbians having possessed the empire of the Mediterranean from about the xxvith to the xliiith Olympiad; whereas Simonides did not flourish till the end of the lxth Olympiad, full seventy years after (2). I am, therefore, persuaded that the double vowels were used in Asia before the time of that poet, their supposed inventor; who might, nevertheless, have brought them into Greece, and rendered the use of them more popular and general. The age of Homer is, however, so much anterior to all monuments of art, or authentic records of history, that we cannot even tell whether or not he had the knowledge of any letters; there being but one passage in his Works where writing is mentioned, and that is so equivocal, that it may mean either symbolical or alphabetical writing (3).

The form of the double vowels seems not to have varied considerably till the age of Hadrian, when the Ω, which was before written Ω or Ω, was, as Eustathius observes, made out of two upsilons, and written (like our W) ω. I attribute the introduction of this form to that period, because the Egyptian medal of Antinous is the oldest monument of art, of which the date can be ascertained, that exhibits it; other medals of the same personage having it in the antient form. As to what Abbé Winkelmann says, of its being upon the medals of the Macedonian kings of

(1) See Pl. I. Fig. 6, from a medal in the cabinet of the Author.

(2) See Euseb. Chron. lib. II. vers. J. Hieronym.

(3) ————— ποσει δ' ἔγχε σφαιλὰ λυγρὰ

Γερφάει κε ποσει σφαιλὰ δ' ἔγχε σφαιλὰ

Διφάει δ' ἔγχε σφαιλὰ σφαιλὰ σφαιλὰ

Il. Z. 168.

Syria (1), I can take upon me to assert that it is untrue, no such medal having yet been discovered either of the Syrian or any other of the Macedonian Dynasties; though it is probable that the learned Antiquary was deceived by some counterfeit, he having no knowledge of coins (2). It is, indeed, upon a brass vase, preserved at Rome, which appears, by the inscription, to have been presented by King Mithridates to a Gymnasium; but this Mithridates was probably the petty prince of Thrace, who reigned in the times of Trajan and Hadrian, and not the great King of Pontus, whose taste and magnificence would scarcely have condescended to make so paltry a present, and much less to have put his name upon it. The same kind of Omega is, indeed, in the names of the two artists, which are inscribed upon the two celebrated statues of the Hercules Farnese, and the Torso of the Belvidere; but as these artists are not mentioned by any ancient writer, it is probable that they lived under Hadrian and the Antonines, and that the statues are copies from more ancient works. The Colossal head of Antinous, in the villa of Mondragone, at Fiescati, and the bust of Trajan, in the collection of Mr. Townley, prove that there were then artists capable of the executive part of either of these figures, though the grand style of composition, which peculiarly distinguishes the last, had been long extinct. It is probably a copy of some well-known groupe of Hercules strangling the lion, the attitude appearing to have been nearly the same as that in which he is represented upon some of the small silver coins of Heraclea, in Sicily (3).

The proper mode of pronouncing the Greek vowels has been a subject of much controversy ever since the revival of learning in the West; it having been soon discovered that the Byzantine Greeks, the only teachers of the language, had long lost the art of speaking it, though they continued to write it with purity, and even elegance. Erasmus first composed a whimsical dialogue upon the subject; and soon after Cheke, Professor of Greek in the University of Cambridge, undertook to examine it; but his work was anticipated by an edict, published in the year 1542 by Stephen

(1) Hist. des Arts, lib. IV. p. 122.

(2) See Hist. des Arts, tom. III. p. 93; where he has published one of the most bungling modern counterfeits ever executed, as a true medal of Antigonus, King of Asia.

(3) See Torremuzzi, Pl. XXXV. Fig. 4 & 5.

Gardener, Bishop of Winchester, and Chancellor of the University, strictly commanding that the mode of pronunciation established by the modern Greeks should be continued; by which the vowels H, I, and Y, were considered merely as different signs for one sound, the diphthongs OI and EI for another, and AI and E for another. Cheke and his friends found no difficulty in confuting these absurdities; but neither he, nor those who have followed him in the enquiry, have afforded us much real information, except that which was before given by Dionysius of Halicarnassus. "The A," says that Critick, "when extended, is the most sonorous of the long vowels. It is pronounced by the mouth being very much opened, and the breath forced upwards. Next is the long E; to pronounce which the mouth is moderately opened, and the sound, following the breath, pressed down about the root of the tongue. Then comes the long O, which requires the mouth to be circular, and the lips contracted round, against the outward edges of which the breath must be strongly impelled. The Y is less sonorous; for, the breath being constrained by a considerable contraction of the lips, the sound produced is slender. Inferior to all is the I; for, the mouth being but little opened, there is a collision of the breath with the teeth, and the lips are not employed in elevating the sound (1)." This passage entirely subverts the authority of the Byzantine Greeks, as well as that of our own schools, none of which teach the true pronunciation of the vowels, except perhaps the Scotch. The Critick has considered the long ones rather than the short ones, not because there was any difference in the mode of pronouncing them, but because tone can be better illustrated and ascertained in a long sound than a short one. It appears, from what he says, that the A was pronounced as the Italians now pronounce it, or as we pronounce it in the words VAST, PAST, &c. The E was also as the Italians now pronounce it, or

(1) Αὐτῶν δὲ τῶν μακρῶν εὐφωνέταί το α, ὅταν ἐκτείνῃται· λέγεται γὰρ ἀνοιγόμενον τῷ ῥέματι ἐπὶ σπλῆνοι, καὶ τῷ πνεύματι· ἀνω φερόμενον πρὸς τὸν ὕψιστον. διύττεται δὲ τὸ η. ὅτι κατὰ πρὸς τὴν βάσιν τῆς γλώσσης ἰσχυρὰ τὸν ἦχον ἀκίδνυται, ἀλλ' ὡς ἀνω, καὶ μετρίως ἀνοιγόμενον. τρίτον δὲ τὸ ο. τραγγύλλεται· τι γὰρ ἐν αὐτῷ τὸ ῥέμα, καὶ περιεσπᾶται τὰ χεῖλη, καὶ το πλεονεκτὸν τὸ πνεῦμα πρὸς τὸ ἀκροφόμιον ποιεῖται. ἔτι δὲ ἦτοί τινα τὸ υ· πρὸς γὰρ αὐτὰ τὰ χεῖλη συστολῆς γινόμενης ἀξυλόγησιν ποιεῖται, καὶ γρη῏ς ἐκπίπτει ὁ ἦχος. ἰσχυρὸν δὲ ποιεῖται τὸ ι· πρὸς τὰς ὀδόντας τε· γὰρ ἡ πρόσπικς τῷ πνεύματι γίνεται, μὲν ἀνω φερόμενον τῷ ῥέματι, καὶ ἐν ἐπιλαμπρυνόμενον ἐνὶ χεῖλεσιν τὸν ἦχον. Dionys. Halicarnass. περὶ συνήσεως.

as we pronounce the A when followed by a consonant and mute vowel, as in the words MATE, PLATE, &c. The Italians have also the true pronunciation of the O, which we have miserably corrupted, except when followed by a consonant and mute vowel, as in the words MODE, BODE, &c. As for the Υ , I am in doubt whether any modern nation pronounces it exactly as the Greeks did: the Italians follow the Latins, whose U corresponded to the $\text{O}\Upsilon$ diphthong of the Greeks, the true pronunciation of which is retained by the French in their own *ou*. We pronounce it as the diphthong *ET* in some instances (as in $\Upsilon\Delta\Omega\text{P}$), and in others, as the French pronounce the same diphthong (as in $\Sigma\Upsilon\Sigma$), a barbarous sound unknown to antiquity. Perhaps the nearest letter to it in modern alphabets is the French accented U; the sound of which is, indeed, poor and slender; but such Dionysius informs us that of the Greek Υ was.

The vowels have varied but little in their forms, except that the Upsilon was antiently written like the Latin V, and the Iota by an indented line, thus ζ , to distinguish it from the Gamma, which was represented by the strait perpendicular line. The confusion between these two forms probably produced the *I* consonant; which seems, in the Roman alphabet, to have had that affinity with the G which it still retains in most modern languages.

XLV.E.6

SECTION II.

HAVING thus considered the letters as notes of articulation, aspiration, and tone, it remains to be considered in what modes and degrees particular acts of vocal utterance were lengthened or shortened, in proportion to the number and class of the letters employed in representing them; for, as the Greek Alphabet was adapted to the language, and not the language to the Alphabet, we shall find the practice perfectly accord with the theory, unless where local or vicious habits corrupted it. Even there we have the peculiar advantage in this language of possessing the Works of a poet (the most elegant, correct, and perfect, of all poets), who lived before many such habits had been formed, and whose writings, therefore, though defaced by the varnishes of criticks, grammarians, and transcribers, are composed of materials so pure and simple, and executed with such precision and regularity, that we can still trace the minutest touches of the master's hand, and ascertain, with almost mathematical certainty, the principles upon which he wrought (1). For this reason I shall admit

(1) This character of Homer's poems may, perhaps, startle those who are accustomed to receive their opinions, ready-formed, from the futile, but pompous, assertions of certain self-created judges of literature; whose decisions, to the disgrace of the age, are not unpopular.

One of these has lately pronounced, with all the technical jargon of a professed book-maker, that the Greeks had no ears for metrical harmony; but that all their poets, and more especially Homer, continually transgress the rules of their own prosody; their versification being, as he says, always irregular, and generally rough and unmusical, and terminating in what he calls *cacophonies*. (*Recherches sur les Grecs*).

That there should be a mind so perversely organized as to form such opinions as these, when nurtured in the pride of pedantic ignorance, I am not at all surprized, for I have observed as many *lusus naturæ* in morals as in physicks; but that there should exist one, capable of forming or comprehending a single syllogism, and yet so destitute of common judgement and discretion as to publish such paradoxes to the world, and thus become the herald of its own imbecility and deformity, is scarcely to be accounted for, even in the wide extent of human inconsistencies.

no general rule or principle of metrical quantity that is not justified by the practice of Homer ; having found that his practice is always founded upon reason and analogy, whereas that of later poets was often regulated by local and temporary habit.

Upon his practice, therefore, and the principles before stated, I venture to draw the following general conclusions :

I. A single vowel, representing a single act of vocal utterance or expiration, must necessarily be short, unless lengthened by a succeeding pause or obstruction of utterance ; for the proper definition of a short syllable is, one that occupies only the time usually allowed to a single act of vocal utterance ; whereas a long one is that which occupies the time usually appropriated to two, either by being really a coalescence of two, or else by being delayed or impeded by some adscititious pause or obstruction.

If there be no such pause or obstruction, and the succeeding word begins with a vowel, this vowel, if standing alone, or terminating a word, will be swallowed up, or, as the grammarians say, elided ; for tones, unless divided by a pause or suspension of the breath, naturally coalesce, or flow into each other.

The Greeks, however, in their Heroic or Hexameter verse, admitted of an arbitrary or artificial pause, and often sustained one vowel entire before another in a different word ; but in dramatic poetry this was not allowed ; neither did the Latins, in their Heroic verse, admit of it, otherwise than as a licence, justifiable by the example of the Greeks, when Greek words were employed. I cannot indeed but think that it crept originally as a licence, introduced by the loss of the aspirates, into the Greek language ; and that it was never really justified by the practice of the antient poets, whose works, according to the present orthography, afford so many instances of it ; for, if we restore the aspirates according to etymology and antient practice, we shall find scarcely any instances in Homer that may not be cured by a slight change in the order of the words, in which the Manuscripts and old editions continually differ ; or the insertion of a particle, always admissible, and often required by the sense. In the genuine poem of Hesiod too, I know of only four instances, except those where the aspirates are wanting ; and of these four the emendations appear so obvious,

vious, that I shall venture to propose them, though without any better authority than my own conjectures.

For αζῶσοι εκιον, I would read αζῶσοι γ' εκιον (1).

For ἀναβαλλεσθαι ες τ' αὐριον, ἀναβαλλεσθαι τ' (i. e. τι) εἰς αὐριον. Ἀλλοθ' αλλον should be αλλοθεν αλλον (2); or perhaps only have the paragagic Ν added to the first word; for the Bæotians frequently dropt the aspirates, as appears from the very antient medals of Thebes, upon which the name of that city is written with the Τ instead of the Θ (3).

Μεσση ἐπιδειλα may be μεσση' ἐπιδειλα (4); the adjective μεσσηος or ΜΕΣΣΕΦΟΣ occurring in the feminine, μεσση, in V. 767, according to a Manuscript collated by Grævius; and this reading was preferred both by him and Robinson (I think rightly), notwithstanding the decisive Manner in which M. Brunk has rejected it.

Later poets, however, have continually instances of vowels sustained before other vowels in different words; but these poets may be considered as writing in a dead language; for such the language employed in Heroic verse then was; both the words and flexions being taken upon the authority of the antient and popular bards, when no longer known as the ordinary means of social intercourse. Had they, indeed, possessed the works of those antient bards in their genuine state, their imitations of them would at least have been exact, as those of Vida are of Virgil; but between the age of Homer and Hesiod, and that of Apollonius Rhodius and Theocritus, the alphabet, orthography, and pronunciation of the Greeks appear to have been greatly altered; and with them, of course, the laws of prosody, which regulated the old Hexameter verse. Hence, in that verse, there is an appearance of arbitrary licence in the extension and abbreviation of the syllables, which none of the metres that employed only living dialects admitted, and which I cannot believe to have been admitted by this,

(1) V. 318, ed. Brunk.

(2) V. 685, ed. Brunk.

(3) These medals are very scarce. I do not recollect to have seen more than one, which is a tridrachm, with the vase on one side, and quadrangulated incuse on the other, in the cabinet of Mr. Vandamme, at Amsterdam.

(4) V. 755.

when all the words and flexions which it employed were in familiar use, as they undoubtedly were in the time of Homer.

The *Iota subscriptum* of the dative case being, as will be more fully shewn hereafter, a vowel of itself, regularly affixed to the preceeding one, as it is in other declensions to the preceeding consonant, that preceeding vowel is guarded by it, and therefore not necessarily elided. Hence the terminations in η and ω often remain long before another vowel. The η is also sometimes long before another vowel when affixed to an aspirate, as in the third person singular of the Aorist and passive, $\epsilon\lambda\upsilon\phi\theta\eta$, the reason of which will appear when we consider the metrical power of the aspirates.

II. A single vowel before a single mute consonant must necessarily be short, unless there be a pause between them; for, as the consonant terminates the sound without adding to it, there will of course no pause accompany it.

If, however, a second mute consonant follow, either in the same or a different word, the syllable, though not the vowel, will necessarily be long; for, as its concluding consonant signified a suppression of the breath which produced it, and the opening consonant of the next syllable the commencement of a new act of utterance from an equal suppression of the breath, there must necessarily be an intermediate act of suspension or expiration; which, how short soever it be, will require a pause sufficient to lengthen the first syllable, to which it must necessarily be added, because the second only began with its opening consonant.

I know that this intermediate act of suspension or expiration, which constitutes the pause, is seldom perceptible in modern pronunciation, especially that of the English, who never utter two consonants of the same organs distinctly when they come together in the same word. The second D and T, in the words ADDED and PITTED, are never uttered, but only serve to give the first more than common force and emphasis. In the same manner we pronounce the Latin words QUIDDAM, QUICQUAM, &c. and the few Greek which there are of this description.

The K being, as was before observed, formed out of two single consonants, is frequently employed by Homer with the power of a double one; but,

but, when we find the same power given to any other mute consonant, we may conclude that it was originally aspirated, or that some letter has been omitted. ΤῤΑΕΥΣ is usually derived from ΤΤΘΟΣ, *little*, which might account for the extension of the first syllable, if the etymology was admissible, which, I think, it is not; for, though the Greek names were all descriptive titles, they were never titles of diminution or degradation. The aspirate, we know, was dropt from the T in the dialect of the antient Thebans (1); who, therefore, wrote the name of their city ΤΕΒΕ, instead of ΘΗΒΗ. The same pronunciation and orthography probably prevailed among the antient Ætolians, who must consequently have pronounced and written the verb θυω or ΘΥΦΩ, ΤΥΦΩ; and if the name Τυδίδης be derived from it, as it appears to be, it must of course have been written upon the same plan, ΤΥΦΑΕΥΣ.

The orthography, indeed, of most of Homer's names may be considered as merely traditional, for the oldest inscriptions, in which any of them are recorded, are of an age long posterior to his; and no reliance is to be placed in the copies of antient authors which have come down to us; for even a name so well known, and of so late a date, as that of the great King of Pontus, has not escaped corruption: upon his coins, as well as upon every other antient monument that bears his name, it is uniformly written ΜΙΘΡΑΔΑΤΗΣ, according to its etymology from ΜΙΘΡΑΣ; but in all books, both Greek and Latin, it is as uniformly ΜΙΘΡΙΔΑΤΗΣ.

Whenever, therefore, this tradition is opposed by radical etymology, or metrical analogy, we may, I think, venture to pronounce it wrong. ΑΒῤΔΟΣ was probably written with the Digamma, ΑΒΥΦΔΟΣ, it being derived from the verb ΒΥΦΩ. ΜΑΣΤΙΞ-ΙΓΟΣ was ΜΑΣΤΙΝΓΣ-ΙΝΓΟΣ, in the same manner as ΦΟΡΜΙΝΓΣ-ΙΝΓΟΣ, ΣΑΛΠΙΝΓΣ-ΙΝΓΟΣ, and other words of the same class; some of which have dropped, and others retained the N (2). In some editions of Homer we have, indeed, *μαστιγι*, in Il. Ψ. 500; but the true word here, as the Venetian Scholiast has ob-

(1) As in the medal before cited.

(2) In Hesychius we have βυσ. *μαστιγξ*. Heinsius, indeed, supposes the r in the last word to be inserted erroneously; but it is in reality the antient form with the usual variation, ΜΑΣΤΙΓΣ for ΜΑΣΤΙΝΓΣ, the same as *πλυστιγξ* for ΠΛΑΣΤΙΝΓΣ, a word of similar meaning, and formed upon the same plan, from a different verb.

served, is $\mu\alpha\varsigma\tau\bar{\iota}$, or rather $\text{MA}\Sigma\text{TII}$, the Ionic dative of an obsolete word, $\text{MA}\Sigma\text{TIS}$; with the Δ elided in the same manner as in $\theta\epsilon\tau\bar{\iota}$ or ΘETII for ΘETIAI .

Such elisions are extremely common in the Greek language, as must be obvious to every one who has even cursorily examined it. The omission of the N before the palatual consonant is general in the present orthography, though its place is usually filled by doubling the consonant, or adding another of the same organ, as in $\epsilon\gamma\chi\omicron\varsigma$, $\alpha\gamma\kappa\omega\upsilon\upsilon$, &c.; which appear, from antient medals and inscriptions, to have been originally written, as they are still pronounced, $\text{ENXO}\Sigma$, $\text{ANK}\Omega\text{N}$, &c. (1) The Σ was still more frequently elided, as being a letter the sound of which was abhorred by the refined ears of the Greeks; whence great confusion has been introduced into the tenses of the verbs, as I shall more particularly observe hereafter.

The first syllable of some words compounded of the preposition $\alpha\pi\omicron$ are occasionally pronounced long, though consisting only of a single vowel followed by a single mute consonant, as $\bar{\text{A}}\pi\omicron\lambda\lambda\omega\upsilon\omicron\varsigma$ and $\bar{\alpha}\pi\omicron\upsilon\epsilon\epsilon\sigma\theta\alpha\iota$, in which the Π was, by some provincial habit, pronounced double; or (what is more probable) delayed in the utterance by the musical pause or cæsure; for this licence never takes place but in the first syllable of the foot; and, as all very antient verse was sung to the lyre, there might have been some particular strefs or pause in the accompaniment on these occasions.

Παρθενοπιπτης should probably be ΠΑΡΘΕΝΟΠΙΠΤΗΣ , it being derived from παρθενης or οπιπτειω , and the omission of a letter being marked by the circumflex. The letter might, however, have been elided in the time of Homer, and the custom of pronouncing the syllable long continued after the change in the orthography.

A single vowel is often long before the adverbs $\delta\eta\upsilon$ and $\delta\eta\rho\omicron\upsilon$; but the first of them is sometimes written $\delta\eta\upsilon$; and, as the second is derived from it, we may conclude that it was written in the same manner, which is in-

(1) See Torremuzzi, Pl. XLV. Fig. 9 & 10; and Comb. Pl. V. Fig. 2. In the Hæcælean inscriptions, however, which are in the Doric dialect, and about 300 years before the Christian æra, the N is more constantly changed than at present, as appears from EMMEN , $\text{EMMES}\Sigma\text{OI}$, ΠΡΩΓΓΤΟΣ , &c. for $\epsilon\upsilon\ \mu\epsilon\iota\upsilon$, $\epsilon\upsilon\ \mu\epsilon\iota\sigma\theta\iota$, πρωγγυος , &c.

deed more conformable to etymology, the root being ΤΕΩ or ΤΕΙΝΩ. Written in this mode, the metrical analogy becomes perfectly regular; for,

III. A single vowel followed by an aspirate or liquid, either in the same or a different syllable, or even preceded by one in the same syllable, may be either long or short, since the constrained expiration, employed in founding the aspirate or liquid, is a continuation of the vowel sound differently modified by the approximation or compression of the organs of speech, and may therefore be shortened or lengthened arbitrarily, according as the constrained expiration is continued for a greater or less time. Hence both the aspirates and liquids are often written double when etymology requires that they should be single, as in αλλοφος, εμμεναι, ισσεται, &c. where there is no more reason for writing the letters double than in δῆ λοφος, δῆ μεγα, απῆνιζοντο, βελος, &c. pronounced δελλοφος, δεμμεγα, απηνιζοντο, βελος, &c. Aristarchus appears to have disapproved of this departure from etymology (1), which certainly ought to be entirely adhered to, or entirely neglected, for pronunciation; as the present orthography, being regulated upon no principle, gives the appearance of anomalies where there are none. In the flexions of the verbs the doubling the Σ is, however, sometimes regular; the old Æolian and Dorian terminations in -ΣΔΩ forming the future in -ΣΔΕΣΩ, contracted to -ΣΔΣΩ, and thence, by the Δ's being elided for the sake of smoothness, to -ΣΣΩ. Nevertheless, it appears from the Heracleian Tables, the most complete and perfect monuments of the kind extant, that the antients adhered more to pronunciation than etymology, whence, in addition to other local peculiarities, we have uniformly ΦΟΣΣΟΣ, ΕΣΣΟΝΤΑΙ, ΕΣΣΗΤΑΙ, &c.

When two aspirates or liquids come together, or one of them be joined to a mute consonant, this constrained expiration will naturally be lengthened or obstructed, either of which will prolong the syllable. Nevertheless, the Attic writers, whose dialect was spoken more closely and ra-

(1) See Schol. Ven. in Il. K. 258. See also Ernest. Not. ad Il. M. 281; and Callimach. Hymn. in Del. 110; and Clarke ad Il. N. V. 1; where, after having very ingeniously and pertinaciously defended an erroneous opinion throughout his first volume, he very effectually, though not very openly, recants it; and thus at once subverts the fine-drawn system of metrical quantities, which he had laboured to establish through all his preceding notes.

pidly than that of the antient Æolians and Ionians, pronounced the vowel short before ΣΜ, ΚΝ, ΠΝ, and ΤΜ; but, in all instances of this kind, the Σ, Κ, Π, and Τ, merely mark the commencement of utterance, or preparatory suppression of the breath, and were therefore very slightly, if at all, pronounced in the rapid and concise speech of the Attics. In the works of Homer, however, the syllable is, in such cases, always long (1), though he admits of the Λ or Ρ to be joined to a mute consonant without extending the preceeding vowel; for both these letters express tone as much as articulation, and therefore are properly called semivowels. According to Dr. Clarke, indeed, he makes the second syllable of Αἰγυπτιος short; but as it is always long in the substantive Αἰγυπτος, I believe that acute critick to have been mistaken, and that we ought to pronounce the last vowels, even in the oblique cases, as one syllable; the I having no other power in this, as well as many other instances, than the Y in our words YEAR, YAWN, &c. in which it is rather an aspirate than a vowel.

The first syllable of τεμνει is, nevertheless, short in our present copies in one instance (2); but the Harleian Manuscript, collated by T. Bentley, has τεμει, which is probably right, though the vowel might possibly be short, even according to the old Ionic pronunciation, before two liquids of the same organ; and if Homer had any other instance of it, I should prefer the common reading; but when a general conclusion is drawn from such

(1) Hence we may conclude that the Batrachomyomachia is not Homer's, but a burlesque imitation of his manner by some antient Attic poet, who, though he adopted the words and expressions of the old bard, formed his metre according to the pronunciation of his own country.

With equal confidence we may pronounce the Margites to have been a forgery, though there are only four lines of it extant, and three of those are quoted as authentic by Plato and Aristotle: but in these we have a compound verb with the augment upon the preposition (ηπισατο); which Homer's grammar did not admit.

Similar objections may be made against the hymns and epigrams, some of which have been stated by Clarke, and others will be noticed in this Essay.

These peculiarities are more certain proofs of the authenticity of the Iliad and Odyssey than any historical evidence would have been, for they shew that the most antient imitators and most learned readers of those poems never observed the distinctive singularity of their diction, and therefore could neither have forged or reverfied them, as some have suspected.

(2) Il. N. 707.

a num-

a number of examples as necessarily occur in the two long poems of the Iliad and Odyssey, a single exception is of course suspicious.

We have also in our present copies one instance of *εγναμψεν* (1), two of *ανδροτης* (2), and several of *ανδρειφοντης* (3), with the first syllables short. But the first word is, in the Venetian Manuscript, written very properly *εκαμψεν*; and the second, as Damm has observed, should be *αδροτης*, as it is preserved in a citation by Plutarch (4). Aldus's first edition of Plutarch has, indeed, *ανδροτητα*; whence Ernesti suspects that *αδροτητα* is only a conjectural emendation of succeeding editors (5). Whether, however, it be so or not, it is certainly the true reading; for, besides the analogy of metre, supported by the uniform concurrence of such a number of instances in various dialects, the very principles of the language do not allow such a word as *ανδροτης* to exist, any more than those of our own tongue such a one as *mannefs*; for the Greek abstract substantives in *-της*, like ours in *-ness*, are all necessarily derived from adjectives, and not immediately from other substantives: *ανδρειος*, therefore, being the adjective signifying *manly*, *ανδρειοτης* must have been the form of the abstract substantive signifying *manliness*, if any such in this class had ever been formed, which I do not find that there ever was. Even if there had, it could not have been known to Homer; for the adjective does not appear to have existed in his time, and prior to that the abstract substantive could not have existed, any more than, in our own language, the substantive *manliness* could have preceded the adjective *manly*.

Ανδρειφοντης occurs only in the dative case as an epithet to Mars (*Ενυαλιω ανδρειφοντη*), and, as it is now read, has the two first syllables short, to the utter subversion of all metrical analogy. The Leipzig Manuscript has *ανδριφοντη*, which is little less objectionable, unless we elide the Δ, as in *ανερι*, and write *ενυαλιω ανριφοντη*, or, in ancient letters, ΕΝΕΤΑΛΙΩΙ (6) ΑΝΡΙΦΟΝΤΗΙ.

(1) Il. π. 274.

(2) Il. x. 363; & π. 6.

(3) Il. β. 651; Η. 166; Θ. 264; Ρ. 259.

(4) De Poet. audiend.

(5) Ad Il. π. 857.

(6) Thus is this title written on the Mastrilli vase, found at Bari, in Italy, and published by Mazochi, which I believe to be right, for Suidas mentions the exclamation ΕΝΕΥ; and

ΦΟΝΘΙ. We may, indeed, suppose the present reading to have been pronounced ΕΝΕΤΑΑΙ' ΑΝΔΡΕΙΦΟΝΘΙ, though the ΩΙ or ω of the dative case is not often elided. I wish there was any authority to write ΑΠΙ- or ΕΠΙΦΟΝΘΙ, which, I think, would improve both the sense and metre, and which I cannot but suspect to have been the original word, though it does not now occur any where. It is, however, equally consistent with the idiom of the language as *επιβρεμιτης, επικυδης, επιωνης, &c.*; and its being little used was the natural cause of its being corrupted.

When a consonant aspirate follows a mute, as in the Ζ, Ξ, and Ψ, the preceeding vowel, or rather the syllable taken collectively, must necessarily be long; for though the Δ or ΤΣ, the Γ or ΚΣ, and the Β or ΠΣ, are each signified by one character, they never completely coalesce in sound, there being necessarily a pause, however short, between the suppression of the breath, which produces the mute consonant, and the constrained expiration, which produces the hissing aspirate (1).

But when the constrained expiration preceeds the entire suppression, it seems only a preparatory or introductory part of it; for the constraint is itself a complete suppression, which a continued approximation of the organs of the mouth to each other would render complete as soon as they came into contact. The Σ, therefore, signifying the act of approximation, and the mute consonant, which follows it, that of contact, both are only different stages or gradations of one exertion, and therefore form, when thus united, only one distinct articulation; which may, nevertheless, be contracted or extended in the utterance, according as the idiom of the lan-

and the Latin verbs *ENECO* and *NECO*, and the Greek substantive *NEKYΣ*, are apparently derived from the same root, written according to different dialects *ΕΝΕΚΩ, ΕΝΕΦΩ, ΕΝΕΤΩ,* and *ΕΝΤΩ*.

(1) I am aware that there are some very learned persons who have been of opinion that the Σ preceeded the mute in forming the double consonants; but I think, if this had been the case, the Doric verbs terminating in *ΣΑΩ* would have been written like the Attic and Ionic with the Ζ, otherwise the difference would have been to the eyes, and not to the ears, by which we know, nevertheless, that all the variations of dialect in the Greek language were perceptible. The Κ also instead of the Σ would have been elided before a consonant in the preposition *ΕΞ* or *ΕΚ*, and the Latins would have written such Greek words as *ΨΥΧΗ, ΨΑΛΤΡΙΑ, ΟΨΩΝ, &c.* *PSYCHE, SPALTRIA, OPSONIUM, &c.* instead of *PSYCHE, PSALTRIA, OPSONIUM, &c.*

guage,

guage, or custom of the country, require. The extension, however, when it takes place, will not be in the syllable in which these letters are employed, but in the preceeding one; for the delay caused by the hissing sound is not an extension, but a suspension, of utterance, which utterance only commences with the consonant that immediately preceeds the vowel. The Greeks, in almost all cases, admitted this suspension, so as to make a short vowel, preceeding a Σ and mute consonant, long; but the Latins, whose language was less flowing and melodious, and spoken with more abbreviation and rapidity (1), often passed it over, so that the vowel in many instances remains short.

Homer, however, has *ἰστιαία*, which some would correct to *ἰττιαία*; but on the coins the name is always written with the Σ, which might nevertheless have been elided in the earlier dialects, for I know of no coins of this city which do not appear evidently to have been struck after the Peloponnesian war. He also makes the vowel short before the names *Ζακύνθος* and *Ζελλία*, which some would therefore write *Σακύνθος* and *Σελλία*; but it is more probable that, in the old Ionic dialect, they were written ΔΑΚΥΝΘΟΣ and ΔΕΛΕΙΑ, like the Zanclean medals, which were struck by one of the most antient Ionian colonies, and which have uniformly ΔΑΝΚΑΕ for ΖΑΝΚΑΗ (2). For the same reason the vowel is short before the word *Σκαμανδρός*, which was antiently written *Καμανδρός*, as it still is in some manuscripts and old editions. In one instance we have also *παρὰ σάθμω*; but in Eustathius it is, more correctly, *παρ σάθμω* (3).

It was either from not considering this, or, more probably, from being startled at an apparent irregularity of grammar, that Aristarchus so injudiciously changed the antient verse, which described the scene of action between the Greeks and Trojans, from *μισσηγυς ποταμοιο Καμανδρῆ, καὶ ἑομαλίνης*, to *μισσηγυς Σιμοεντος, ἰδὲ Ξανθοιο ροαῶν* (4); which, being preserved in our present copies, has effectually puzzled the geographers who have attempted to fix the situation of Troy; for there is a chain of mountains between the sea and the conflux of the rivers which the Greeks do not ap-

(1) Plutarch. in Demosth. init.

(2) See Torremuzzi, Combe, &c. as before cited.

(3) Od. η. 327.

(4) Il. ζ. 4.

pear ever to have passed; and in the XXIst Iliad the scene is evidently below the conflux, otherwise the Scamander could not properly call upon the Simois to assist him in drowning Achilles. According to the old reading every thing is clear, the scite of the city being about the village of Bornabafchi, where are still the springs described by Homer; which, flowing down into the plain, formed a lake, still visible, between the outlet of which and the river Scamander was the field of battle(1). This outlet was probably once into the Scamander, whence the fountains are called *πηγαι Σκαμανδρου*. They were two in Homer's time, one warm and the other cold; but Mr. Wood speaks of only one; and the subterraneous channels may, perhaps, now be joined by the earthquakes that have frequently altered the face of that country.

By not duly considering the power of the aspirates and liquids, some of the most acute and learned Criticks have embarrassed themselves with imaginary difficulties; and then, by endeavouring to remove them, raised real and almost unfurmountable ones. This has been particularly the case with those who have attempted to restore the Digamma to the poems of Homer; a task certainly of extreme nicety and difficulty, but which will, I hope, be yet found practicable; for, until it is accomplished, the minuter beauties of his poetry, such as elegance, purity, and correctness, in which it excels as much as in sublimity and expression, must remain concealed from the generality of his readers.

When the sagacity and erudition of Dr. Bentley had discovered the want of this letter, Dawes, who, like many others, borrowed his ideas, and repaid him with abuse, assumed the task of pointing out the words to which it ought to be added, and the figure by which it ought to be represented. In the latter he has been proved to be mistaken, as Bentley has been proved to be right; but in the former his authority is still held in high esteem, though but little deserving it; for he has rashly foisted in this aspirate wherever the metre seemed to him to want propping, without examining whether or not its power was such as the place required, or the etymology of the words admitted; whence he has brought this branch of criticism into some disgrace among the learned in other parts of Europe;

(1) See Mr. Wood's Plan and Description

who, with the natural prejudices of pedantry, have pronounced the enquiry to be vain, because it has not been pursued with success (1).

The metrical power of the Æolic F is almost, if not precisely, the same as that of the H or F; for it is equally a simple or vowel aspirate, pronounced with nearly the same degree of constrained expiration, and, in the Æolian dialect, often occupied its place, or, at least, the place which it held in the Attic dialect; the transition being extremely easy, in a language not fixed by any decided principles of orthography, from one letter to another, when both are of the same class, and possessed nearly of the same power (2). The Pelasgic clans of Italy seem to have employed it occasionally as a vowel, the antient medals of Capua being inscribed ΠΙΑΧ (3). It is possible, however, that the name of this city was then pronounced in two syllables, ΚΑΡΨΑ; but as the final Α is never to be found upon the coins, it is more probable that the antient Osc inhabitants did not employ it, but pronounced the name of their city ΚΑΡΨΤ, which a Welshman would now write ΚΑΡΨ. The Arabian Waw also, which has the same name, and probably the same power, as the Pelasgian Vau, or Æolian Digamma, is invariably used as a vowel in that language, though employed as a consonant by the Persians, who have corrupted it precisely as we have the Roman V (4), which was originally the Pelasgian Vau or Waw. There is certainly no reason why the Campanians might not, in their dialect, have used the correspondent letter as a pure vowel, though the other natives of Greece and Italy employed it as a pure aspirate, some with the metrical power of a single consonant only, and others with the general metrical powers of almost every other letter, as I shall now proceed to shew.

(1) See D'Orvill. ad Charit. p. 202; and Ernest. ad Il. ii. 172.

(2) See Salmas. in Crenii Mus. Philolog. & Histor. p. 78. In the Heracleian tables the same word is written with the F (in the Pelasgian form E) when alone, and with the F when compounded; as ΛΕΤΟΕ and ΠΕΝΤΑ-ΕΤΗΡΕΙΣ, which occur invariably. The number six too, which in all other dialects is written ἑξ or F-ΕΞ, is in these tables ΕΞ. ΔΕΟΕ is likewise written in one instance F-ΕΟΕ, and in two according to the usual form. See l. 101, 122, and 127.

(3) See Comb. Pl. XIV.

(4) Asiatic Researches, Vol. I. p. 30 & 31.

That Mr. Dawes should not have observed this universal power of the Æolian Digamma is rather wonderful; for, besides the analogy of sound, which might have led him to it, the very authority, which he quotes, asserts and exemplifies it. The word *consonant*, indeed, being improperly applied to this letter, might naturally have misled a less acute and learned observer, but could not, one should think, have misled him, who employs much argument to prove it an aspirate. "The Latins," says the Grammatician Priscian, in a passage cited by Dawes, "employ the V for the Æolian F, both being usually simple consonants, as in

" OIOMENOS FEΛENHN 'EAIKΩΠΙΔA, and

" AT VENUS HAUD ANIMO NEQUICQUAM EXTERRITA MATEP.

" The Æolians, however, sometimes used the F for a double consonant, as in ΝΕΣΤΟΡΑ ΔΕ ΦΟΥΡΑΙΔΟΣ. In other instances they used it as a short vowel, as in ΚΑΙ ΧΕΙΜΑ ΠΥΡΤΕ ΔΑΦΙΟΝ; and in others it has no metrical power whatever, as in ΑΜΜΕΣ Δ' ΦΕΙΡΑΝΑΝ ΤΟ ΔΕ ΤΑΡ ΘΕΤΟ ΜΩΣΑ ΛΙΓΑΙΑ." The reader, who is conversant with the writings of Homer, will readily observe that this is precisely the metrical power of the other simple aspirate, signified antiently by the figures H and F, and now by the mark ('). Dawes would, indeed, substitute the Digamma to this aspirate in all instances where the vowel is lengthened or sustained by it; but as he has no authority for so bold an innovation except his own system, which is contradicted alike by etymology, analogy, and antient monuments, his arguments, or rather conjectures, do not deserve any very serious consideration. He would even do away the authority of his own quotation from Priscian, by reading the passage of Alcman (1), ΑΜΜΙ or ΑΜΜΕ ΔΕ ΦΕΙΡΑΝΑΝ, though the alteration, if otherwise admissible, would render the verse totally inapplicable to the purpose for which it is cited.

To attempt to point out the instances in which the Digamma ought to be inserted in Homer, after the failure of so learned and ingenious a Critick, must of course appear rash and presumptuous in one whose habits of life

(1) Alcman is said to have been the first poet who employed any verse but the Hexameter of Homer. Both his age and country are unknown, for, though he is generally said to have been a Lacedæmonian, Vellicus Paternulus positively asserts that their pretensions to him were ill-founded. See Meurs. Miscell. Laconic. Lib. IV. c. xvii.

have not enabled him to apply his mind to the subject with the unremitted diligence of a professed scholar. As, however, I may throw out some hints which may excite the curiosity, or guide the investigations, of more learned persons, I shall offer my conjectures in as few words as possible. To do this with that method which is equally requisite to conciseness and perspicuity, it will be necessary, in the first place, to take an accurate view of the flexions of his words, and to consider them as written in the characters which he employed, or which were employed whilst his language was the familiar vehicle of social intercourse among his countrymen, and had not been consecrated by the rust of time to the sole use of poets, who employed it only upon his authority, and when writing in his own metre. Not that I would infer, that the style of Homer was what we should now call *obsolete* (that is, so obscured by time as to be intelligible only to the learned) at any period of Græcian literature; but that many of his words and flexions, having ceased to be in familiar use before even the commencement of prose-writing, were ever after restricted to the Heroic or Hexameter verse, and not allowed even to the sublimest dramatic poets who employed a different metre, though the lowest of the audience would have found no difficulty in understanding them. The true meaning and etymology, indeed, of some of his words, was lost; but custom had supplied another which every one knew.

In the variety of the antient flexions consist the dialects of Homer, which must not be understood to have been, in his age and country, provincialisms, like the dialects of modern Italy, but merely variations upon one tongue, all equally authorised by general use. Some of them, indeed, might have become provincialisms, even before his time, in particular parts of Greece; but, nevertheless, the mixture of the Æolic and Ionic emigrants must have again confounded them in Asia, and rendered them of general popular use before he wrote; for we may conclude that, as his poems were addressed to the general mass of mankind, and are remarkable, above any thing, for extreme perspicuity, his words and flexions were all such as every hearer would readily understand.

These antient variations or dialects consisted chiefly of different modes and degrees of aspiration, and the broad and slender enunciation of tone signified by the vowels A and E; which, though originally differences of

irregular licence, were, by degrees, as the language became settled, transformed, by accidental habit or fashion, into particular provincialisms, distinguishing the Æolian and Ionian Greeks, whose dialects were the parents of all the rest; for the Doric is principally a contraction of the Æolic, and the Attic of the Ionic (1). Homer, I am inclined to think, was equally unacquainted with both these provincial contractions; for, though Atticisms occur very frequently in his works, as we now have them, they appear to have come from the Athenian and Alexandrine editors, through whose hands they passed in their way to us. Not but that contractions and elisions were in use even in the earliest times, but they were entirely different from those which characterised the Attic dialect. From the same corrupt channels flowed the anomalies and poetical licences which commentators have pointed out and explained, but which were certainly unknown to the pure and regular diction of the poet, as will more fully appear from a short analysis of his flexions, which are all upon one principle, though classed and subdivided by grammarians and schoolmasters, for no other apparent purpose than to load the memories, and perplex the understandings, of their pupils.

It has been observed by Dawes, that the nouns ending in -ΕΤΣ antiently ended in -ΕΦΣ, from which their oblique cases are regularly formed, as ΠΙΠΠΕΦΣ, -ΕΦΟΣ, -ΕΦΙ, -ΕΦΑ, -ΕΦΕ (by elision ΕΦ), -ΕΦΕ, -ΕΦΟΙΝ, -ΕΦΕΣ, -ΕΦΩΝ, -ΕΦΕΣΙ (contracted to -ΕΦΕΙ), -ΕΦΑΣ; each of which suffered various contractions in later times; but in Homer the loss of the Digamma is almost constantly supplied by the Epsilon being transposed into an Eta; nor do I know of more than two instances in his works of an oblique case, or plural number, remaining without the augmentation of an additional syllable. These two are the words *ἱππεῖς* (2)

(1) Though these four are the only dialects that were regularly cultivated and fixed, many more existed in the licentious variations of speech that took place through the wide dispersion of the Greek colonies. Herodotus mentions four different kinds of Ionic spoken in Asia only*; and it is probable that, before the Macedonian conquest, almost every state had some peculiarities of its own.

(2) *ἱππεῖς, ὁ ἱππεύς* ὑπὸ τοῦ ἀφισίου ἀπὸ τοῦ ἱππῆος.

Il. A. 151.

* Lib. I. S. 141.

and

and *Ὀδυσσεύς* (1); to which we may add from Hesiod, whose poem equally requires the Digamma, a third, *Βασίλεις*. These are all contractions of the antient forms; but in what manner they were antiently written is difficult to say; for, though both the *Υ* and the *Ι* were employed to replace the *Φ*, we cannot restore this letter without reducing the nominative and genitive singular, and the nominative plural, to the same form, only discriminated by the circumflex. There is, however, no doubt but that, in the nicety of antient pronunciation, this circumflexed form was distinguishable by the ear as well as the eye; wherefore I am persuaded, that the primitive contraction was from *-ΕΦΟΣ* and *-ΕΦΕΣ* to *ΕΦΣ*, changed in the genitive to *-εῦς*, and in the nominative to *-εις*, and afterwards, by the Attics, to *-ης*; by which means any ambiguities which might have arisen were avoided.

Upon the same plan the patronymics, and other words of the same class, ending in *-Α*, *-ΑΣ*, *-ΕΣ*, or *-ΗΣ*, seem to have been declined, except that the aspirate was usually dropt in the Ionic pronunciation; whence, when the penultimate syllable is long in the oblique cases, they are always in the *Æolic*, and, when short, always in the *Ionic*; for the *Æolians* retained the use of the Digamma after it had been neglected by the other Greeks, whence it was called *Æolic*. The genitives *Ατρεΐδαι* and *Πηληϊδαι* absolutely require the insertion of the aspirate, in order to give the penultimate vowel its due length, and were, therefore, undoubtedly written *ΑΤΡΕΦΙΑΔΑΦΟ* and *ΠΗΛΕΦΙΑΔΑΦΟ*; but *Ατρεΐδαι* and *Πηληϊδαι* require its omission, otherwise the two last vowels could not coalesce into one syllable as they usually do; wherefore they must have been written *ΑΤΡΕΦΙΑΔΕΟ* and *ΠΗΛΕΦΙΑΔΕΟ*, the two first Digammas in the middle of the words still remaining, as they belong to the roots *ΑΤΡΕΦΣ* and *ΠΗΛΕΦΣ*. In words of the former class too the Digamma was retained even in the flexions through both

(1) *Ὀδυσσεύς* δι' ἁλῶν κυσε χυε' ἵπτι κρητύ.

Od. *Π.* 397.

We have, indeed, the accusative *τυδῆ* in another instance, which is generally supposed to be produced by an apocope of the last letter, *ὡς' αὐτ' ἀγγελεῖν ἐπὶ τυδῆ ἑλάν Αχαιοί* (*Il.* *Δ.* 384); but the singularity of this form renders it suspicious, and a slight alteration in the order of the words makes it regular—*ΕΝΘ' ΑΥ ΤΥΦΑΕΦ' ΕΠ' ΑΝΤΕΛΙΗΝ ΕΣΤΕΙΛΑΝ ΑΧΑΙΟΙ*. Every one, who has examined the various readings, knows how often words have been transposed to the detriment of the rhythm and metre in the manuscripts and old editions.

dialects;

dialects; whence we have *NAFΞ* and *NEFΞ*, or, as they are now written, *ναυς* and *νηυς*, with their correspondent forms in the oblique cases always in two syllables, whereas the nominatives are always in one, which proves that the aspirate was retained in declension. The first syllable is, indeed, sometimes long and sometimes short, the short vowel before the aspirate being pronounced either way; whence we have *νηα* and *νεα*, both of which ought to be written *NEFA* or *NAFA*. The Ionians did, indeed, in some instances, drop the aspirates, and extend the vowels, contrary to etymology; but it is very uncertain whether this provincial innovation prevailed at all so early as the time of Homer, and very improbable that it ever prevailed in the declensions of the nouns.

Whether the Attic or Ionic terminations of the patronymics, &c. in *-HΞ*, and the formation of the genitives in *-εω* or *-EO* was at all known to Homer, I have some doubt, as the Æolic terminations in *-AΞ* and *-AFO* favour more of antiquity, and the latter might have been reduced to one syllable, *AF*, by the elision of the last vowel, which we know was practised, even before the Digamma became obsolete, to form the Doric genitive in *A*, which occurs on the very antient medals of Thebes and Macedon in the names *ΕΥΡΑΡΑ*, *ΑΜΥΝΤΑ*, *ΠΕΡΔΙΚΚΑ*, &c. (1) In the genitives plural of the same class, the Attics omitted one vowel, and the Dorians the other; whence we have *ΣΙΚΕΛΙΩΤΩΝ*, *ΙΤΑΛΙΩΤΩΝ*, &c. in the one dialect, and *ΣΙΚΕΛΙΩΤΑΝ*, *ΙΤΑΛΙΩΤΑΝ*, &c. in the other, both being contractions of the primitive Æolian forms, *ΣΙΚΕΛΙΩΤΑΦΩΝ*, *ΙΤΑΛΙΩΤΑΦΩΝ*, &c. originally, perhaps, written with the single vowels *ΣΙΚΕΛΙΑΟΤΑΦΟΝ*, *ΙΤΑΛΙΑΟΤΑΦΟΝ*, &c.

The aspirates, both vowel and consonant, were often elided even by the very antient Greeks; whence we find *συς* & *ύς*, *φη* & *η*, &c. and the future tenses of the verbs, sometimes written with, and sometimes without, the characteristic *Ξ*, the omission of which has caused the antient scholiasts to mistake them for present tenses, and to suppose a sort of licentious enallage, which, if admitted, must subvert all the principles of language. The Digamma was occasionally elided in the same manner; but whether *αυταρ*, *δερυ*, *πελυς*, *βελω*, &c. were ever written *AFTAP*, *ΔOFPY*, *ΠOFATΞ*,

(1) See Dutens, p. 158, and Frælich. c. VII.

BOFAΩ, &c. as Dawes and his learned and ingenious editor have supposed, I much doubt; for though the Υ was very generally inserted in the later Attic for the F, it was also inserted where that aspirate never could have been, and I believe, in some instances, restored to words from which it had been dropt; for the diphthongs were much less used in the second than the first stage of Greek orthography, whence we have EIMI in the first Sigæan inscription, and EMI in the second. The negative OT was at one period very generally written O; but it does not follow that it was ever written OF. In one instance βυλεισθε occurs with the first syllable short, whence some Manuscripts have βολεισθε and βολισθαι.

Εἰ δ' ὕμιν ὁδε μυθος ἀφανδανει, ἀλλὰ βυλεισθε

Αὐτον τε ζῶειν, καὶ εἶναι πατρίᾳ πάντα. Οδ. Π. 387.

But though this elision of the Υ removes the metrical irregularity, the greater difficulty still remains, for the word ἀλλὰ, as Clarke has observed, is totally incompatible with the sense, which requires a *conjunctive* instead of a *disjunctive*. I would therefore read,

Εἰ δ' ὕμιν ὁδε μυθος ἀφανδανει, ἥδε καὶ αὐτον

Βυλεισθε ζῶειν, καὶ εἶναι πατρίᾳ πάντα.

Though the Digamma, as well as the other aspirates, could be thus elided, no licence could ever add or insert either into words to which they did not regularly belong. The antient scholasts and grammarians, indeed, who wrote so many ages after the two vowel aspirates had both been dropt from the Alphabet, and the one wholly obliterated and disused, finding that, which was retained in pronunciation, signified, when signified at all(1), only by the inverted comma ('), confounded it with the accentual marks, and established certain whimsical rules of their own for affixing or omitting it.

The Alpha before a Delta, they decided, ought always to be aspirated, unless it was a crasis, or significant of privation(2); but no vowel could be aspirated in any case if followed by an aspirated consonant and a P,

(1) See Eustath. in Odyss. 2. V. 151, where it appears that the manuscripts which he used, though he wrote as late as the twelfth century, had no notes of aspiration. See also Ernesti ad Loc.

(2) Schol. Ven. ad Il. 4. 88.

whence *εφρα*, *αφρος*, *αχρῖς*, &c. are without it (1). The A also could never be aspirated if followed by a Λ and a dental or palatial consonant, whence *αλτο* is formed from *αλλω* (2); followed by a P and M it is, however, to be aspirated, though there are some exceptions (3).

The *αι* diphthong, beginning words of more than one syllable, was never to be aspirated (4); and the Σ, followed by an aspirated consonant, was supposed to prevent a vowel preceeding from being aspirated, whence the Σ in *εσθος* is slender, though in the verb from which it is derived it is aspirated (5). In *ελεοθεπτας* it was also to be slender, though aspirated in *ελος*, because followed by a Λ in a word the third syllable of which was a pure vowel (6).

Some Criticks were for aspirating the augment in particular tenses of particular verbs, and others of others (7).

Ptolemy of Ascalon decided that the insertion of the *τ* sunk the aspirate; whence *ολας* became *ελας*, and *αδω*, when joined to the adverb *ευ*, *ευαδω* (8).

According to Dionysius of Halicarnassus, the aspirates coming in the middle of compound epithets ought to be preserved, but elided in proper names, whilst Herodian maintained the contrary (9).

Some, however, of the more antient grammarians understood the principles of their language better; and it appears from several passages of the Venetian Scholia, that Aristarchus and his followers were for aspirating all words according to their etymology (10). That this is the true opinion, we might venture to decide, even if it was not supported by such respectable authority; for, as the simple aspirates were originally parts of the Alphabet as much as any other letters, it is natural to suppose that they were employed upon the same principles as the rest. They were, indeed, more

(1) Schol. Ven. ad Il. M. 391.

(2) Eustath. p. 145, & 766; l. 41.

(3) Ibid. p. 140, 11.

(4) Ibid. p. 1626, l. 38.

(5) Ibid. p. 1431, 6.

(6) Ibid. p. 345, 1.

(7) Ven. Il. M. 55.

(8) Ibid. ε. 340.

(9) Ibid. O. 750.

(10) Ib. O. 365; and n. 235, and 247.

flexible than the consonants or liquids, and therefore more liable to local and habitual variation and corruption; but, nevertheless, less so than the vowels, which were consequently more varied than either by change of dialect. The Heracleian tables, which appear to have been written just when they were falling into disuse, are more licentious and irregular in the omission and insertion of them than any other antient monuments extant. One instance has been already given, and we find another in the verb *ἔχω*, which is sometimes, both when alone and when compounded, written *Ι-ΕΧΩ* (1), and sometimes *ΕΧΩ* (2). Many other words also, which are every where else unaspirated, are here uniformly aspirated, such as *ΉΟΚΤΟ*, *ΉΕΝΝΕΑ*, *ΉΑΚΡΟΣ*, *ΉΟΙΣΩ*, and *ΉΑΡΝΗΣΙΣ*. Others, on the contrary, which are every where else aspirated, are here unaspirated, such as *ΟΡΟΣ*, *ΑΛΙΑ*, *ΑΜΑΞΙΤΟΣ*, and *ΔΕΚΟΜΑΙ*. The custom of continuing the aspirate at the beginning of a word, when it has been added to the preceeding letter, appears from these tables to be modern, as we find *Χ'ΥΠΟ*, and not *Χ'ΉΥΠΟ*, though this preposition is in every other instance aspirated.

According to the antient principle of declination, the Digamma appears to have been the characteristic letter of the oblique cases in the masculine and neuter words terminating in *-ΩΣ* and *-ΥΣ*, and the feminine in *-Ω*, *-ΝΣ*, or *-ΥΣ*, and *-Α* or *-Η*, though it is only wanting to sustain the metrical quantity in the Æolic genitives plural of the last, as *ΜΟΨΑΦΩΝ*, *ΝΥΜΦΑΦΩΝ*, &c. The general analogy of the language, however, makes it probable that it originally prevailed alike through all, and that *-ΟΦΩ* was the Æolic termination of the genitive singular of masculine words in *-ΩΣ*, as *-ΟΙΩ* was the Ionic; which, being both gradually changed by the contractions and elisions common in the Greek language, became *-ΟΟ*, *-Ο*, and *-ΟΥ*, the last of which was probably first written *ΟΦ*, for no regular process of etymology could have placed the *Υ* here; though, as this vowel was very generally substituted for the *Φ*, when it fell into disuse, we may reasonably suppose that it was so in the present instance. Even in the modern orthography of Homer, the genitive of the proper name *Πηλεΐδης*

(1) Tab. Neap. I. l. 59, 72, 82.

(2) Ibid. l. 43, 68, 69, 73, 93, 109.

is *Πετῆω*, which, I think, can only be a corruption of ΠΕΤΕΟΦΟ; and not, as the Scholiast explains it, an Attic extension of the penultimate, and pleonasm of the ultimate, vowel(1); such arbitrary extensions and pleonasms being, I believe, wholly unknown to the Poet; whose words, though frequently contracted, were never amplified or prolonged but according to the strictest rules of etymology. This, I believe, may be, with equal truth, observed of the words employed by all correct writers in all languages; for, though some degree of licence in contracting and abbreviating is allowed in all, there is none that I know of which admits of any licence whatever in extending or amplifying. *Ιλις* and *ανεψις*, each of which occur only once with the penultimate syllable long, though so often used with it short, are probably remains of the same antient flexions; for the last syllable in both is long by position, *ιλις προπαροιθεν* and *ανεψις κταμενοιο*, which I would write *ΦΙΑΙΟΦΟ ΠΡΟΠΑΡΟΙΘΕΝ* and *ΑΝΕΨΙΟΦΟ ΚΤΑΜΕΝΟΙΟ*.

The Cratylus of Plato seems to have furnished the antient scholiasts with their notions of arbitrary extensions, pleonasms, adscititious vowels, &c. &c. What the Philosopher meant by that dialogue it is difficult to guess, for there is no appearance of humour or irony, and yet the etymologies which it contains are infinitely too absurd for any man of common-sense seriously to have believed. Every cobbler at Athens must have known that *ανδρια* was not derived from *αντι* and *ρεω*, nor *αμειβια* from *αμα* and *θεος*. The reader who seeks for plain sense, and not merely for fine periods, cannot but suspect that Plato sometimes wrote dreaming.

It is possible that the formation of the -ΟΥ diphthong in the genitive case might have been, by corruption, habitually introduced, as well as by the regular apocope or elision of the ending vowel; for we find the genitives in -ΕΟΣ or -ΕΦΟΣ contracted to -ΟΥΣ in the later Attic, or common Hellenic dialect, which can be accounted for by no rule or principle whatever, unless we admit the metathesis, or arbitrary transposition of letters, which will be considered in the proper place. The antient contraction was -ΟΣ; whence in the Sigeau Inscription, which is Ionic, we have *ΗΕΡΜΟΚΡΑΤΟΣ* for *ΗΕΡΜΟΚΡΑΤΕΟΣ*; and in the Sandwich, which is

(1) Schol. Ven. ad Il. Δ. 372.

Attic, ΕΠΙΓΕΝΟΣ for ΕΠΙΓΕΝΕΟΣ. A similar contraction occurs in the verbs, the second person singular of the imperfect passive being changed from -ΕΣΟ to -ΕΟ and -ΟΥ. In the Venetian Manuscript we have *θαρσῖς*, that is ΘΑΡΣΕΨ, instead of *θαρσῖς*, as in the common editions (1); which seems to be a specimen of the primitive contraction of the regular genitive ΘΑΡΣΕΦΟΣ, preserved by accident, as the contraction ΟΔΥΣΕΨ for ΟΔΥΣΕΦΟΣ, beforementioned, was by the metre. A corruption of the same kind as that which appears in the common forms of these words has taken place in the nominatives plural of the comparatives in -ΩΝ, as ΑΡΕΙΩΝ, the regular plural of which was ΑΡΕΙΟΝΕΣ, contracted by the Ionians to ΑΡΕΙΟΕΣ, pronounced in three syllables, and thence corrupted by the Attics to ΑΡΕΙΟΥΣ. In Herodotus the contraction is more simple, and the comparative formed with the Τ instead of the Ι for the Φ; whence we find *πλευνεις* for ΠΛΕΦΟΝΕΣ or ΠΛΕΙΟΝΕΣ, written by the Attics ΠΛΕΙΟΥΣ.

These abbreviations have caused the positive and comparative to be sometimes confounded in the flexions, as in ΧΕΙΡΕΨ, properly a *labourer*, or *handicraftsman*, but used figuratively to signify any *private* or *common person*, the comparative of which, ΧΕΙΡΕΨΩΝ or ΧΕΙΡΕΙΩΝ, signifying *commoner*, or *worse in general*, and being contracted like other adjectives of the same class, the regular flexions of the positive, such as ΧΕΙΡΕΨΙ, ΧΕΙΡΕΨΑ, ΧΕΙΡΕΨΕΣ, &c. now written *χειρι, χειρα, χειρις, &c.* became mistaken for abbreviations of it, and, I believe, still continue to be so, though the sense of the context will easily point out the difference. The word ΧΕΙΡΕΨ having grown obsolete at a very early period, whilst its comparative continued in general use, very naturally caused the confusion.

Ἡρωος, the genitive singular of *Ἡρας*, is a dactyle in Od. Z. 303, notwithstanding the double vowel in the penultimate; which proves that it was antiently written ἩΡΟΦΟΣ, the penultimate of which might be pronounced either long or short. It was probably from not understanding this general principle of the antient flexions, that the rash grammarian Zenodotus would have changed *γοργω, γοργυς*, to *γοργων, γοργαυς* (2); for, had he un-

(1) Il. P. 573.

(2) See Schol. Ven. in Il. O. 349.

derstood this part of the analogy of his own language, he would have perceived that γοργες was the regular contraction of the regular genitive ΓΟΡΓΟΦΟΣ, except that an obsolete letter was changed for a common one. Modern interpreters seem to have erred in the same manner when they confound αἰδῶ, that is ΑΙΔΟΦΑ, the accusative singular of ΑΙΔΩΣ, *reverence*, or *virtuous shame*, with a contraction of ΑΙΔΟΙΑ, *the private parts*, by which means they render obscene and ludicrous one of the most pathetic and solemn passages of the Iliad (1). This error seems to have originated from the blunder of a transcriber, who, in another passage, has put αἰδῶ for αἰδοια, and has been followed by all the editors (2).

The accusative plural of the masculine words in -ΟΣ, and feminine in -ΥΣ, seems to have been formed by a change and contraction similar to what has taken place in the genitives singular and nominative plural above-mentioned; for λογες seems equally to stand for ΛΟΓΟΦΣ; ἐρινῦς for ΕΡΙΝΝΥΨΣ, the contraction of ΕΡΙΝΝΥΨΑΣ; and κλιτῦς for ΚΑΙΤΤΥΨΣ, the contraction of ΚΑΙΤΤΥΨΑΣ; though I believe this last word ought to be written at length in every instance where it occurs, and the first syllable pronounced short, as it is in Euripides; and also in Homer in other words derived from the same root, such as ΚΑΙΣΙΗ, ΚΑΙΣΙΩΝ, &c. We have, indeed, the accusative κλιτῦν in Οδ. Ε. 470; but this seems to be equally a contraction of the antient accusative ΚΑΙΤΤΥΨΟΝ, which prevailed through all words of this class; whence the vowel is now sustained before ιτυν—οφρα ιτυν καμψη, once probably written ΕΟΦΡ' ΙΤΤΥΨΟΝ ΚΑΜΠΣΗΙ. The last syllable of the contracted form of the accusative is always long, because, in antient orthography, it was -ΥΨΟΝ instead of -υν. In Il. Φ. 318, the penultimate in a genitive singular of a word of this class is long—κλισεῖ' ὕπ' αἰῶς—which might have been antiently written and pronounced ΚΕΙΣΕΘ' ὕπ' ΕΪΑΨΘΟΣ, or ΚΕΙΣΕΘ ὕπὸ ΕΪΑΨΘΟΣ; for though the first syllable of ΕΙΑΨ is usually long, there is no reason from analogy why it should be necessarily so.

The earliest instances which I have met with of genitives in -ΟΥ are upon the medals of Dionysius, King of Syracuse, and Alexander II. and

(1) Il. X. Vsf. 75.

(2) Il. B. 262.

Philip, the son of Amyntas, Kings of Macedon. I have, indeed, seen in books ΣΤΡΑΚΟΣΙΟΥ ΓΕΛΩΝΟΣ upon the medals of Gelo, King of Syracuse, who flourished near an hundred years before any of the abovementioned princes; but upon inspecting the original coins, of which I have seen vast numbers in the different cabinets of England, France, Sicily, and Holland, I have uniformly found ΣΤΡΑΚΟΣΙΟΙ ΓΕΛΩΝΟΣ. This has given me some suspicion of the medals of Dionysius, of which I have not seen any with the name at length; but nevertheless, as both the kings of Syracuse, who were so called, made the Attic dialect the language of their court as well as the kings of Macedon abovementioned, it is possible that they equally employed the termination in -ΟΥ, which peculiarly belonged to it, but which does not appear to have been employed even at Athens till afterwards; for it is not to be found in the Sandwich inscription, which is public act of a later date. Probably the orthography of the Attic dialect was first adapted strictly to its pronunciation in these courts, where, as we are informed, the most powerful sovereigns of Europe thought it an object of ambition to be able to speak and write it correctly. This may account for its being formed with so little attention to etymology.

This dialect was, at that period (about four hundred years before the Christian æra), becoming every where the fashionable language of letters and philosophy, owing to the well-earned reputation of the Athenian writers, which having soon after recommended it to the patronage of the great conqueror of Persia and his successors, it became the general language of civilized men, and was thence considered as the common Hellenic dialect, and the standard for purity, though it is in reality one of the most corrupt dialects, as far as corruption consists in deviation from primitive roots.

Whether the word ΣΤΡΑΚΟΣΙΟΙ upon the coins of Gelo be a nominative plural, or an abbreviation of the genitive singular, is difficult to decide, though I think the latter most probable. There is not indeed any instance of such a genitive; but nevertheless, by the same rule of analogy that -ΟΦΟ is abbreviated by the apocope to -ΟΦ, -ΟΙΟ may be abbreviated to ΟΙ. The most fashionable and polished dialect too, in the time of Gelo, was that of the Asiatic Ionians, which employed the Ι rather than the Υ instead of the Φ; for the Ι was their usual subsidiary letter, as appears, not only in the genitive terminations, such as ΔΟΥΟΙΟ for ΔΟΥΟΦΟ, and

ΣΕΙΟ for ΣΕΦΟ, but also in variations of a more stable and permanent kind, such as ΠΕΙΑ for *πεα* or ΠΕΦΑ, ΚΡΕΙΩΝ for *κρεων* or ΚΡΕΦΩΝ, &c. It was also employed for the F and Υ by the Dorians; and, on some occasions, by the Æolians, if the present orthography of the fragments of Sappho, &c. is to be relied upon, which I cannot answer for. In the flexions it was inserted or omitted arbitrarily, even long after the dialects had become established provincialisms; whence we find upon all the silver medals of Agathocles, of which great numbers are extant, the genitive case of his name written ΑΓΑΘΟΚΛΕΙΟΣ, whilst the gold and brass, the latter of which are equally common, have uniformly ΑΓΑΘΟΚΛΕΟΣ; so that the accidental or habitual practice of different mints diversified the orthography even in the same country, and under the same prince (1).

The antient Æolic termination of the genitive of nouns in -ΟΣ seems to be preserved with but little variation in the relative pronoun, even in the present corrupt state of Homer's poems; for I think *ὅς* cannot be derived from *ὄς* or -ΟΣ any otherwise than by being a corruption of -ΟΦΟ, whence the last syllable is never long but when rendered so by position (2).

The positive pronouns ΣΥ and ΕΥ were also declined upon the same plan, as appears from the genitives *σέυ* and *εὔ*, evidently corrupt abbreviations of ΣΕΦΟ and ΕΦΟ, often written at length, in the Ionic manner, *σεῖο* and *εῖο*. The accusative *ἑ* seems likewise to be the Ionic mode of writing and pronouncing the antient regular accusative ΕΦΑ. The nominative plural and dative singular *ὅς* and *ὅι* belong to another declension, and are only distinguished from the corresponding cases of the relative pronoun by the accentual marks, which were not invented till the end of the third century before the Christian æra, and not in general use till the middle ages (3). I suspect, however, that this dative singular has been sometimes introduced where the old regular form ΕΦΙ should be; whence it sometimes continues long before a word beginning with a vowel. The same may be said of the dative *ἐμοί*, of which the last syllable is sometimes long in the same predicament, and should then probably be written ΕΜΕΦΙ or

(1) The I was very generally added to the E by the early Greek writers, as the Υ was to the O. Eustath. p. 511, l. 1.

(2) *Ὅς* *ἐμοί*, Il. B. 335. *Ὅς* *κράτος*, Odys. A. 70.

(3) See Villoison. Prolegom. in Homer. p. 12.

EMEF', consistently with the antient genitives EMEFO and EMEF, now written *εμειο* and *εμευ*.

In the dual and plural numbers the Φ has taken the place of the F, and the hissing dental aspirate been prefixed to the third as well as to the second person, which it probably was originally in the singular, at least in some dialects, for the aspirates were changed even from the Σ to the Ξ, that is, from the hardest to the softest, by the variations of dialect (1). Hence we have *σφωε* or *σφε*, *σφωιν* or *σφιν*, *σφεῖς*, *σφῶν*, *σφισι* or *σφι*, and *σφας*, which seem to be only corrupted contractions of ΣΕΦΟΣ, ΣΕΦΟΙΝ, ΣΕΦΕΣ, ΣΕΦΩΝ, ΣΕΦΙΣΙ, and ΣΕΦΑΣ, though it is probable that they had been adopted by general use even before the time of Homer.

Dawes would prefix the F both to the relative and positive pronouns, in contradiction to many very antient inscriptions, and without any support from analogy, merely because he thought the Ξ insufficient to sustain the metre; but the very authority which he cites proves that the metrical power of both the simple aspirates was the same, and that his conjecture was therefore founded upon a false supposition. In a verse, indeed, of the Æolian poet Alcman, cited by Priscian in the passage before quoted, the pronoun possessive begins with the Digamma (FOΥ); but in Homer the same genitive is *εϋ*, *εοιο*, and *εηος*, occasionally contracted to *ε*; whence it seems that the word was ΞΕΦΟΣ, the regular adjective of ΞΟ, which was declined sometimes like the neutral, and sometimes like the masculine, nouns, in -ΟΣ, ΞΕΦΕΦΟΣ, or ΞΕΦΟΦΟ and ΞΕΦΟΙΟ contracted to ΞΕΦΟΦ, written in modern orthography *εϋ*, and, by an elision of the first syllable, common in the Æolic and Doric dialects, ΦΟΦ, which, by a change of the aspirates, became *ε* or ΞΟΥ. The declension after the manner of the neutral nouns in -ΟΣ is rejected by the authors of the Venetian Scholia, who explain *εηος* to be the genitive singular of *εϋς*, *good*, the genitive plural of which, pronounced after the Æolic manner, often occurs, *εἰων* or ΞΕΑΦΩΝ. Others of the antient editors wrote *εοιο* instead of *εηος*; for which, however, it does not appear that they had any authority. Probably the opinion of the scholiasts is right, and in that case *εϋς* and *εϋ* ought always to be aspirated, ΞΕΥΣ and ΞΕΥ, which may account for the

(1) See Etymol. magn. in Voce *ἄος*; and Villoison. Prolegom. in Homer, p. 2.

first syllable in the diæresis being sometimes long and sometimes short, and also for the concluding vowel of the preceeding word being frequently sustained. It may also show us the true meaning and etymology of the Latin appellative *HÆUS* ! which seems exactly to correspond with the *EH BIEN* ! of the French. *ΕΟΦΟΣ* is formed from the relative pronoun as *ΕΕΦΟΣ* is from the positive, and declined and contracted in the same manner.

I have often been inclined to suppose the paragagic particle *φι* a corruption of the antient dative case, and to think that *βιηφι*, *στρατοφι*, *οχισφι*, &c. were once written *BIEFI*, *ΣΤΡΑΤΟΦΙ*, *ΟΧΕΦΙ* for *ΟΧΕΦΕΣΙ*, &c.; for, besides the instance of the pronoun abovementioned, we find how easily the F became a Φ from the present practice of the modern Greeks, who terminate the words, antiently ending in *-ΕΦΣ*, and then in *-ΕΥΣ*, in *εφς*, as *ΒΑΣΙΑΕΦΣ*, afterwards *ΒΑΣΙΑΕΥΣ*, and now *βασιλεϋς*. If, however, this was originally a corruption, it must have been authorised by general use even before the time of Homer; for in his works the terminations in *φι* are employed in a manner adverbially to signify both the genitive and dative cases.

The dative plural of neutral words in *-ΟΣ* has frequently the penultimate of the antient form short, as *στηθεσι* for *ΣΤΗΘΕΦΣΙ*, or, as it is now written, *στηθεσσι*; in which case the aspirate was elided, as even the less pliable consonants frequently were in inflexion; whence we have the abbreviated comparatives beforementioned, and also the oblique cases of other words, formed upon the same plan, such as *κυκείω*, that is *ΚΥΚΕΙΟΑ* for the regular accusative *ΚΥΚΕΙΟΝΑ*; *ιχθ* or *ΙΧΟΑ* (for so it ought to be read according to the Venetian Manuscript and Scholia) for *ΙΧΟΠΑ*, the accusative of *ΙΧΩΠ* (1). Where, however, the F is in the nominative, it is rarely, if ever, elided in the oblique cases, wherefore, instead of *πηλεος ὄν*, which occurs only once, I would venture to read *ΠΗΛΕΦΟΣ ΕΥΪΕ*; for, though the first syllable of *ΕΥΪΟΣ* is usually long, it is not invariably so, and I think in this instance ought to be pronounced short, as in *Il. E. 612*, in order that the I might be added to the E; which may, nevertheless, be rendered long by the succeeding liquid M. The genitive *πηλεος* might also have been written *ΠΗΛΕΦΣ*, like *ΟΔΥΣΣΕΦΣ*, before considered.

(1) *Il. E. 416.*

Although an aspirate may extend the succeeding as well as preceeding vowel, provided it be in the same syllable, it cannot, when placed between two single vowels, render both long; for, if it be not dwelt upon, both will be short; and, if it be dwelt upon, that alone to which it is added will be long. Hence we find, in the modern orthography *νηος* and *νῆως*, *κρονίωνος* and *κρονιῶνος*, &c. but never *νηως* or *κρονιῶνος*, because in the original flexions, *NEFOS* and *KRONIFONOS*, the F might be added to the preceeding or succeeding vowel arbitrarily, but could not be added to both at once. We have, indeed, *Περσηῶ* and *Ωριῶνος*, which must have been equally written *ΠΕΡΣΕFA* and *ΩΡΙFONOS*, but the aspirate and liquid, preceeding the second vowel in each, are sufficient to extend them, so that the F may be added to the third.

This effect of the F seems to have continued after it had ceased to be in use; for, in the oblique cases of this class, the preceeding vowel being long, according to the old Ionic pronunciation, always makes the succeeding one short, even in later writers, and the succeeding one being long, according to the Attic pronunciation, equally makes the preceeding one short. The converse, however, does not hold good, for either of them being short does not necessarily make the other long. Hence we find in the same passage of the *Odyssey* *Νηλεῶ* and *Νηληῶ*, and in the Attic writers uniformly *Νηλεῶ*, *Θησεῶ*, *Αχιλλεῶ*, &c. which Homer never employs because incompatible with his metre. The word *αμφιγυῖᾱ*, however, shews that they were not inconsistent with the customary pronunciation of his age and country, as most of the Attic peculiarities were.

The vowels being thus arbitrarily extended by the aspirates and liquids must be understood as a fundamental principle, but not as invariably adhered to in practice, for local or temporary habit had fixed the pronunciation of particular words to one mode even in Homer's time. Thus the adjective *ΚΑΛΟΣ* has the first syllable invariably long in the *Iliad* and *Odyssey*, and invariably short in the Attic writers; whilst Hesiod, Theocritus, and other later poets, who employed the dialects more arbitrarily, make it either long or short, as suited their purposes.

The final A of feminine words, such as *ΘΕΑ*, &c. seems to have been rendered long merely by the emphasis or customary pause used in speaking, for there is no authority, either from etymology or ancient monuments,

which can justify the inserting the aspirate or doubling the vowel. The same may be said of the terminations in -H, which in all very antient inscriptions is -E, though it was certainly pronounced uniformly long.

A very learned and ingenious person has attributed the extension of the vowel before liquids and aspirates to a similar cause, that is, to the musical pause or cæsure (1), which must certainly have had greater influence upon the very antient verse, that was always chanted to the sound of an instrument, than upon that which was intended merely to be read. That this pause did regulate the actual quantities of those syllables, which were common from their position, so far as to decide whether they should be pronounced long or short in each particular instance, I have no doubt; for, as the learned author has observed, they are never extended but when beginning the foot where the pause naturally took place: but that this pause could ever make a syllable, short by position, long, I can scarcely admit; for the few instances which occur in Homer of the single vowel A being pronounced long before the single mute consonant Π in the compounds of the preposition ΑΠΟ, are not sufficient to establish a general conclusion, as so trifling a licence might have been thought justifiable in works so long and so finished; or might even have been intentional irregularities, introduced to break the uniformity of the Hexameter verse in the same manner as the *σιχοι κεφαλοι*, or verses beginning with a short syllable.

As the nice ears of the Greeks abhorred the concurrence of consonants, they altered many words, the original forms of which are, however, preserved in the oblique cases, and in the Latin. The participles in -ΑΣ and -ΕΙΣ seem to have once ended in -ΑΝΣ and -ΕΝΣ, like the Latin, whence the regular oblique cases are in -ΑΝΤΟΣ, -ΕΝΤΟΣ, &c. ΠΑΣ seems also to have been originally ΠΑΝΣ, from which all the oblique cases now in use in the masculine and neuter genders are regularly formed, except the dative plural, which has become *πασι*, though the primary form ΠΑΝΤΕΣΙ or ΠΑΝΤΕΣΣΙ is preserved in Homer, who, when he employed the contraction, probably employed the simplest and most direct, ΠΑΝΤΕΙ. Dawes would, indeed, substitute the Digamma to the consonants, and write ΠΑΦΕΙ from ΠΑΦΣ; for which there is no authority but the ana-

(1) See Lib. sing. de Rythm. Græc. Ox. 1789.

logy of some words in which he supposes that aspirate to have been inserted to supply the place of elided consonants, such as *οδης* or *ΟΔΟΨ* for *ΟΔΟΝΣ*, and the terminations of the third persons plural of the present tense of the verbs, where the old Æolic termination *-ONTI*, preserved in the Doric, has been changed to *-ουσι* or *-ΟΨΙ*. The words which originally ended in *-ΟΨ* were declined like *ΒΟΨ*, *ΒΟΨΟΣ*, or as now written *βυς*, *βοος*; and the oblique cases in *-ΟΨ* or *-ους* are contractions of *-ΟΨΟΣ*, as *ΑΙΔΩΣ*, *-ΟΨΟΣ*, *-ΟΨΑ* contracted to *-ΟΨ* or *-υς* and *-ω*; *ΛΗΤΩ*, *-ΟΨΟΣ*, *-ΟΨ*, &c.

The participles of the present tense ending in *-ΩΝ*, *-ΟΥΣ*, or *-ΟΨ*, seem to have ended in *-ΟΝΣ*, whence the flexion is the same *ΔΙΔΟΝΤΟΣ* and *ΤΥΠΤΟΝΤΟΣ*, from *ΔΙΔΟΥΣ* and *ΤΥΠΤΩΝ*. The appearance of the *Τ* in the oblique cases induced Dawes to imagine that it had originally existed between the *Ν* and the *Σ* in the nominative; but in this I believe he was mistaken, for it is not authorised by the Latin of any period; and we find from the word *ΑΝΑΞ* or *ΦΑΝΑΚΣ*, which formed antiently both *ΦΑΝΑΚΤΟΣ* and *ΦΑΝΑΚΟΣ* (1), that the *Τ* was employed as a characteristic letter of these oblique cases, as in those of *ΣΩΜΑ* *ΣΩΜΑΤΟΣ*, *ΟΥΣ* *ΟΥΑΤΟΣ*, &c. It may indeed be said, that the last word was originally written *ΟΨΑΤΣ* or *ΟΨΤΣ*; but, even if this be admitted, no system-maker can transform *ΣΩΜΑ* into *ΣΩΜΑΤΣ*, for it belongs to a very numerous class, the last syllable of which is uniformly short in all the antient poets, unless rendered long by the initials of the succeeding word.

The nouns in *-ΙΣ* seem to have been declined upon exactly the same plan, and liable to the same variations, except that the *Δ*, instead of the *Τ*, was the characteristic letter of inflexion, as *ΚΛΗΨΙΣ* *-ΙΔΟΣ*, the dative plural of which was contracted from *ΚΛΗΨΙΔΕΣΙ* to *ΚΛΗΨΙΔΣΙ* and *ΚΛΗΨΙΣΙ*, or, as it is now written, *κληΐσι*, in the same manner as *ΠΑΝΤΕΣΙ* to *ΠΑΝΤΣΙ* and *ΠΑΣΙ*. Upon the same principles, *ΨΥΜΕΣΙ*, or, with the paragagic *Ν*, *ΨΥΜΕΣΙΝ*, the regular dative plural of *ΨΥΜΕΕΣ*, or, as it was otherwise written, *ΨΥΜΕΙΣ*, was contracted to *ΨΥΜΙΝ*, or, as the Æolians pronounced it, without the aspirate, and with a stronger

(1) *Ἀνακτοῖν*, *Διόκουροιν*. Schol. Ven. in Il. D. 566; see also Eustath. 1425, 56; and Hesych. The temple of Castor and Pollux at Athens was called the *ἈΝΑΚΕΙΟΝ*.

emphasis upon the M, ΤΜΜΙΝ or ΤΜΜΙ. The Ionian accusative singular seems to have been formed by a similar contraction of an obsolete flexion, traces of which are preserved in the Latin, where we find the genitives, which the Greeks terminated in -ΔΟΣ, terminated in -DIS, as PARIS -IDIS; and the accusatives, which the Greeks terminated in -ΔΑ, terminated in -DEM; from which we may discover the old form in -ΔΝ, contracted by the usual elision of the consonants, and syncope of the vowels, to what is called the Ionic accusative ΠΑΡΙΝ, ΟΦΙΝ, &c. In the latter word, indeed, and some others, the contraction prevailed through all the cases, whence some grammarians have made a separate declension of them; but improperly, for, as Theodore Gaza has observed, all the names in -ΙΣ have their genitives regularly in -ΙΔΟΣ.

It was probably from a view of these facts that Lennep, in his excellent little Book upon the Analogy of the Greek Tongue, has not noticed the conjecture of Dawes, but concluded that the terminations of the participles in -ΟΥΣ and -ΩΝ were originally in -ΟΝΣ, and that the subsidiary Τ and long -Ο were introduced merely to preserve the due length of the syllable, when fastidious refinement had dropt the consonants. All the flexions of the feminine, and the dative plural of the masculine and neuter, have been softened upon the same principle; whence we have ΤΥΠΤΟΥΣΑ instead of ΤΥΠΤΟΝΤΕΣΑ, ΤΥΠΤΟΝΤΣΑ, or ΤΥΠΤΟΝΣΑ; and ΤΥΠΤΟΥΣΙ instead of ΤΥΠΤΟΝΤΕΣΙ, ΤΥΠΤΟΝΤΕΙ, or ΤΥΠΤΟΝΣΙ. We have also ΤΥΦΘΕΙΣΑ or ΤΥΦΘΕΕΣΑ for ΤΥΦΘΕΝΤΕΣΑ, ΤΥΦΘΕΝΤΣΑ, or ΤΥΦΘΕΝΣΑ; and ΤΥΦΘΕΙΣΙ for ΤΥΦΘΕΝΤΕΣΙ, ΤΥΦΘΕΝΤΕΙ, or ΤΥΦΘΕΝΣΙ. In the Doric dialect, the antient forms of the dative plural were preserved, except that the Ε became an Α, and the Σ was doubled, to express the breadth and harshness of this pronunciation. Hence, in the Heracleian tables we have ΠΟΙΟΝΤΑΣΣΙΝ, ΠΡΑΣΣΟΝΤΑΣΣΙ, ΎΠΑΡΧΟΝΤΑΣΣΙ, &c. which in ordinary Greek would be ΠΟΙΟΥΣΙΝ, ΠΡΑΣΣΟΥΣΙ, ΎΠΑΡΧΟΥΣΙ, &c. That the Φ was ever employed for the Τ in these forms is merely a supposition of Dawes, unsupported by authority or analogy, and probably untrue; for it is more natural to suppose that the Τ was inserted here, as in the instances beforementioned, by the reformers of the Attic orthography, who, when the quantities appeared defective through the elision of the consonants, supplied them according to their

own pronunciation. In Homer the consonants were probably retained, though the contraction had certainly taken place in the participles. In the third person plural of the present tense of the verbs, the termination, being -ONTI in the old Æolic and Doric, was probably -ONEI in the old Ionic, which being contracted to -OΞI or -ΩΞI, was again filled up, in the later Attic, with the OT diphthong, conformably to the pronunciation then most in fashion, and at length universally prevalent, though never justified by etymology.

S E C T I O N III.

THOUGH we cannot trace the antient orthography with the same precision by the mere rules of metrical harmony, as when aided by the regular analogy of the flexions, we have, nevertheless, in the extreme accuracy of the most antient poet, very plain directions to guide our enquiries.

I. When we find a single vowel pronounced long, though followed by another vowel or single mute consonant, we may, unless in the instances already excepted, conclude that an aspirate has been dropt, which we shall generally discover to be as requisite to etymology as to metre.

Most of the following words have been remarked by grammarians for this defect, and, I believe, that the rest were written upon the same plan, and in the manner here proposed :

Ἀναιμαῖα — AMAIMAFΩ, whence *αναμαιμαῖσι*, or ANAMAIMAFEI and *αναμαιμακτος*, probably written ANAMAIMAFETOΣ.

Ἀναξ — FANAΚΣ, from FANAΚΩ or FANAΣΣΩ, of which the imperfect should be EFANAΣΣΕ, and not *ἤνασσε*; which, as Dr. Bentley observed, never begins a line, because the two first syllables

lables in the time of the poet were short. The Italian Greeks, according to Hesychius, wrote it BANNAS, in the Laconian idiom; and Homer has the vocative *ανα* or FANA from FANAS.

Ανηρ—FANHP according to Dionysius of Halicarnassus (1); but it does not appear to have been so in Homer, for I do not recollect its being preceeded by an open vowel unless where the passage is corrupt, as *κλεα ανδρων*, which should be ΚΛΕΕΦ' or ΚΑΕΕ' ΑΝΔΡΩΝ, the antient accusative plural of ΚΑΕΟΣ being regularly ΚΛΕΕΦΑ, or ΚΑΕΕΑ. *Ανια*, *ανιω*, *ανιαζω*—ANIFA, ANIFΩ, ANIFADΣΩ. The penultimate being uniformly long proves it to have been written with the aspirate, or diphthong; and the most probable etymology, given by Damm, favours the former.

ΑΣυ—FΑΣTY, being almost always preceeded by an open vowel.

Αατω, *ατη*—AFATΩ, AFATH. In Pindar, as now written, *αυατα*, but properly AFATA. In the genuine parts of Homer it appears to have been a trisyllable, as it must be according to its etymology. The three lines alluding to the Judgement of Paris are evidently spurious, being in every respect unworthy of the poet (2); and the other instance, where it is required to be read as a dissyllable, Mr. Dawes says, is to be corrected from the various readings; which I have not, however, been able to discover, the line being in all editions the same:

ἽΟι τε μοι εἰν ἀγορῇ φρεσὶν ἐμβάλον ἀγρίον αἰτὴν (3).

Perhaps for *αγρίον* we should read *κυλον*, unless indeed AFATH might have been occasionally contracted to AFTH. In the same Iliad (4) we have *ασσατο*, or, as in other editions, *ααατο*, and *αασατο*, the metre requiring that the word should form a dactyle—*καὶ γὰρ δὴ νῦ ποτε Ζην' ασσατο, τον περ αριζον*. Clarke saw that this was corrupt, and therefore proposed to read—*καὶ γὰρ δὴ ποτε Ζην' αασατο τον περ αριζον*; but, besides omitting the particle *νῦ*, which gives peculiar force and elegance to the sentence, the *ε* in *ποτε* must necessarily be long before Ζην'. I would, therefore, read—*καὶ γὰρ δὴ νῦ ποτε Ζην' ἠφασαθ' ὃν περ αριζον*; or, in antient orthography,

(1) P. 16, Ed. Hudf.

(2) Il. Ω. 28.

(3) Il. T. 88.

(4) VI, 25.

ΚΑΙ ΓΑΡ ΔΗ ΝΥ ΠΟΤΕ ΔΣΗΝ' ΕΑΦΑΣΑΟ' ΟΝ ΠΕΡ ΑΡΙΣΤΟΝ, which gives both the sense and metre correct and entire. Aristarchus is said, by the Venetian Scholiast, to have read Ζεύς for Ζην' ; but I can scarcely credit it.

He would also have expunged the preceeding line, but without sufficient reasons. His judgement, indeed, however good in regulating the minuter delicacies of composition, does not seem to have been adapted to decide upon the general sense of a poet of so much sentiment as Homer, otherwise he would never have thought of rejecting the four lines from the IXth Iliad, in which Phoenix mentions the design he had once entertained, in a fit of rage and despair, of killing his own father; for, without these lines, we do not perceive the intent of Phoenix's narration, which was, to shew the dreadful effects of anger; nor discover the cause why his father's house became hateful to him, which was, that it perpetually brought to his feeling mind the hideous ideas with which momentary passion had filled it. The cause of this strange rejection was probably their having been pushed antiently from their place by a really spurious line—Ζεύς τε καταχθονιος, και επαινη Περσιφονεια; which seems, by a species of advancement not uncommon, to have slipped from the margin into the text, and by that means to have removed the pronoun so far from the substantive, that, to preserve its relationship, it was transferred over to the next repetition of it. The lines, as they now stand in Berglerus's edition, the only one that has re-admitted them, are,

———— Πατηρ δ' εμος αυτικ' οϊσθεις
 Πολλα κατηρατο, συγερας δ' επεκεκλειτ' ερινυς
 Μη ποτε γενασιν οισιν εφεισσεσθαι φιλον υιον
 Εξ εμεθεν γεγαωτα· θεοι δ' ετολειον επαρας,
 Ζευς τε καταχθονιος, και επαινη περσιφονεια.
 Ενθ' εμοι εκετι παμπαν ερητυετ' εν φρεσι θυμος
 Πατρος χωομενοιο κατα μεγαρα σρωφασθαι.
 Τον μεν εγω βελευσα κατακταμεν οξει χαλκη
 Αλλα τις αθανατων παυσεν χολον, δε ρ' ενι θυμω
 Δημυ θηκε φατιν, και ονειδεα πολλ' ανθρωπων
 'Ως μη πατροφονος μετ' Αχαιοισιν καλειομην.

I

Instead

Instead of which they should be,

———— Πατρὸς δ' ἔμῃς αὐτικ' οἷσθεις
 Πολλὰ κατηράτο, συγέρας δ' ἐπεκεκλετ' ἐριννύς
 Μὴ ποτε γένεσιν οἷσιν ἐφείσσεσθαι φίλον υἱόν
 Ἐξ ἐμθεν γεγάωτα· θεοὶ δ' ἐτελείον ἐπάρας.
 Τὸν μὲν ἐγὼ βέβηκα κατακταμένῳ ὀξείῳ χαλκῷ
 Ἀλλὰ τίς ἀθανάτων πάυσεν χόλον, ὅς ῥ' ἐνὶ θυμῷ
 Δήμεναι φάτιν καὶ οὐκ εἶδεν πολλὰ ἀνθρώπων
 Ὡς μὴ πατρόφρονος μετ' Ἀχαιοῖσιν καλῆοιμην.
 Ἐνθ' ἐμοὶ ἔκετι πάμπαν, &c.

The line *Zeus τε καταχθονίος, &c.* is evidently a comment upon *θεοὶ* in the preceeding one, and probably an improper comment; for, though Pluto and Proserpine were before invoked as the deities of destruction, they were not peculiarly the impeters of generation. Neither does Homer in any other place call Pluto by this title; which, being derived from the mystic system, was probably unknown to him.

ἄᾱτος and *ἄᾱτος*—ANAFATOS and ANAFASTOS, the regular adjectives from the verb AFATΩ, according to Dawes.

The N, however, to sustain the privative A, though constantly used by later writers, does not regularly belong to Homer's orthography (1); and as the Σ was frequently elided, and the consonant doubled, in the old dialects, the antient words were probably AAFATOS and AAFATTOΣ, from which the change to the present reading was very easy. Hesychius has ΑΛΣΤΟΝ, *ἀναμαρτητόν, ἀβλαβές*, and ΑΑΤΟΝ, with nearly the same explication; but it is evident that an A has been lost from both these words, and probably a T from the latter, as they are both the same, only formed according to different dialects. He adds, however, another explanation to the latter, signifying *insatiable*, *ἀναπληρωτόν*, the reason for which will be given.

The omission or insertion of the subsidiary and paragogic N, having been left in a great measure to the discretion of transcribers, has, I believe, produced considerable confusion both in the meaning and etymology of several of Homer's words. Upon the medals of Alexandria Troas, the title of

(1) See II. 2. 536.

Apollo, which we now write *Σμῆνος*, is uniformly ΣΜΙΘΕΥΣ, that is, in antient orthography, ΣΜΙΘΕΨΣ, which has so near a resemblance to our word SMITE, and its various derivatives, that we cannot but suppose it to have come from the same root, and to have signified the SMITER or DESTROYER, generally, according to a well-known attribute of Apollo, expressed in the symbolical writing of antient art by the bow and arrows which he carried. The tale which deduces it from *σμήνος*, said to be the Cretan name for a *mouſe*, is of later times, and gives a signification unworthy of the solemnity of the occasion on which Chryses invokes the God, in his character of Destroyer, to avenge his wrongs upon the Greeks. Like many others of the same kind, it was invented to give a fictitious meaning to one of those old mystic titles, the real signification of which was kept concealed from the vulgar. Aristarchus rejected it, and derived the title from a city of the Troade (1), which appears, however, to have been unknown to Homer, and which was probably named from the title.

From an improper insertion of the subsidiary N, as I am inclined to believe, arose those unaccountable forms of verbs *ανηνοθε* and *επεννηθεν*, which many have supposed to be præterites middle of *ανθω*, *to bloom* or *blossom*, with the Attic reduplication, and poetic insertion of the O. But how there could have been a poetical licence of insertion, when poetry was the only species of literary composition; or how Homer's audience, who had no dictionaries and grammars to consult, could have understood forms so remote from common use, I cannot conceive. The sense also, as Dr. Clarke observed, requires an imperfect rather than a perfect tense; and the metaphor, according to this interpretation, is too forced and unnatural for Homer, who would scarcely have described *the blood blooming from a wound* (2), *the fur blooming from a skin* (3), or *the scattered hairs blooming upon a bald head* (4). I cannot, therefore, but think that these words are composed of *ωθω*, *to push* or *move*, and are, therefore, regular imperfects *αναεθε* and *επι-ενη-εθε*, reduced by the ordinary crasis of the vowels to *ανηθε* and *επενηθε*, and then corrupted, by an improper insertion of the subsidiary N, to

(1) Apollon. Lex. ad Hesych. Albert. citat.

(2) Il. A. 266.

(3) Il. K. 144.

(4) Il. B. 217.

ανηνοθε and επενηνοθε. The verb οθω indeed, does not elsewhere occur in a neutral sense; but most of the Greek verbs had a neutral as well as active and passive sense, which is oftener expressed by the active than the middle voice (1). The pronoun might also, in these instances, be understood, as in οἱ μὲν ἀνωσαντες πλεον ἐς πολιν (2). The Venetian Scholiast would, however, derive ανηνοθε and επενηνοθε from εθω, antiently FEΘΩ, whence the perfect FEFOΘΑ, now written ειωθα (3). According to his idea, therefore, the antient forms must have been ANFEFOΘΕ and EIENFEFOΘΕ, or with the aspirates elided, as in compounds, ANEFOΘΕ and EIENEFOΘΕ; but the perfect tense will not do in either instance. In Od. Θ. 365, the sense seems indeed to favour this etymology; but I think the line is spurious.

Ενθα δὲ μιν Χαριτες λησαν καὶ χρισαν ελαιῳ
(Αμβροτω, ὁα θεος επενηνοθεν αιεν εοντας)
Αμφι δὲ εἶματα ἔσαν επηρατα, θαυμα ιδεσθαι.

Αω, or αεω——AFΩ, or AFEΩ; whence come the antient words AFOΣ -EFOΣ or -EOΣ, *morning*, and AFOFOΣ the adjective derived from it; both of which are now written and declined, after the Ionic and Attic manner, ΗΩΣ -ΟΥΣ, and ΗΟΙΟΣ (4). The Ionic variation might have taken place even before the time of Homer; but the Attic termination of the genitive is, as before observed, a corruption of no very early date, it being unauthenticated by any very antient monument. An immense number of words are derived from this root, all of which were antiently written upon the same principle, as AFHP (in Ionic EFHP or HHP), AFHΔΩΝ, AFEIΔΩ, AFISΣΩ, &c. &c. The two last were contracted by the Attics to αδω and ατσω; but these abbreviations could not have taken place whilst the F was in use, wherefore they are unknown to Homer, who always makes the first syllable of αἴσσω long. In the old editions, indeed, of the Hymn to Apollo we have αἶδον (5); but if this be

(1) Notum est omnia fere verba Græca activa, sæpè & intransitivè notare. Damm.

(2) Od. O. 552.

(3) Hence ΓΗΘΙΑ (that is FHΘIA) ηθη in Hesychius.

(4) Other provincial forms are preserved by Hesychius, as ΑΒΩ, πῖωι, Λακυρις, and ΑΥΣΣ, ἡμῖρα.

(5) V. 22. Clarke has αἶδον, but cites no authority.

the true reading (as I believe it is), it is an additional proof that this elegant poem is not Homer's, though quoted as genuine by Thucydides.

Αυω——ΑΥΩ; whence are derived ΑΥΦΟΣ, ΑΥΤΜΗ, ΑΥΤΗ, &c.

It appears, however, from a passage of the Venetian Scholia, that Chrysippus the Stoick, and Dionysius of Thrace, two antient Critics of great eminence, wrote *αυιαχος* with the common aspirate *αυιαχος*, or ΑΥΙΑΧΟΣ (1); consistently with which, they must have written these words in the same manner, ΑΥΩ, ΑΥΟΣ, &c. The authority of the best antient grammarians is, nevertheless, but little in the use of the aspirates, and general analogy favours the F in this instance; but, without the authority of monuments anterior to the ejection of these letters from the Alphabet, it is impossible to decide with certainty.

Αρς——FAPΣ.

Γυπες——ΓΥΠΕΣ, the plural of ΓΥΠΗ, contracted from ΓΥΓΕΠΗ; whence, I believe, that *αιγυπτες* and *αιγυπτοι* are properly the same word, antiently written ΑΙΓΥΓΕΠΕΣ, the regular plural of ΑΙΓΥΓΕΠΗ, a particular sort of ΓΥΓΕΠΗ, or vultur.

Διω, δεος, &c.——ΔΦΙΩ, ΔΦΕΟΣ, &c. according to Dawes. The vowels preceeding these words are uniformly long, whence the augments in the Aorist and perfect tenses have been changed from E- and ΔΕ- to ΕΔ- and ΔΕΙ-, as in *εδδισα* and *δειδοικα*.

Whether, however, the F or the Σ was the letter that has been dropt, I have some doubt, but am inclined to think the latter, for the word *Ζευς* or ΔΣΕΦΣ, and the Latin *DEUS*, are certainly from this root (2); and that the

(1) Ad II. N. 41.

(2) ΔΕΤΣ, *Ζευς, δεος, φεος, η Διος*, Hesych. The account of this title, in the *new* System of *antient* Mythology, is so *new*, and, at the same time, so comic, that it may serve to enliven the dryness of the present Disquisition. Noah, according to the learned and ingenious Author, not only planted vines, and made wine, to intoxicate himself, but likewise sowed barley, made malt, and brewed beer; which, being called in Greek *Ζησις*, or (as he chuses to write it) *Ζεθος*, became, though a very contemptible liquor among that people, the name of their supreme god; who, it seems, was no other than Noah deified in the character of a great brewer.

Jupiter est quodcunque vides, quocunque moveris, says Cato, in Lucan; but, though Cato was fond of strong drink, none but this ingenious gentleman, I believe, ever thought of giving so pleasant a turn to his celebrated speech, as the making him alleviate the real misery,

the Σ was occasionally dropt from the Δ , even in the early times, is proved by the high authority of the Zanclean medals before cited, and also by the names Ζακυνθος and Ζελεια ; which (as I have ventured to conclude from the facts above stated, and the analogy of the metre, which requires a single consonant) were written, upon the same principle, $\Delta\text{ΑΚΥΝΘΟΣ}$ and $\Delta\text{ΕΛΕΙΑ}$.

The use of the Σ , like that of the other aspirates, depended much upon custom or dialect; for though no licence could insert it into a word to which it did not radically belong, it could, in almost any case, be elided. Hence the apparent irregularities in the oblique cases of the word Ζεϋς , which have, however, all been very naturally and regularly formed, from the different modes of writing and pronouncing it in different dialects, as

N. $\Delta\text{ΣΕΦΣ}$, $\Delta\text{ΣΗΝ}$, or $\Delta\text{ΣΙΦΣ}$, contracted, by eliding the aspirates to $\Delta\text{ΙΣ}$.

G. $\Delta\text{ΣΕΦΟΣ}$, $\Delta\text{ΣΗΝΟΣ}$, or $\Delta\text{ΣΙΦΟΣ}$, contracted to $\Delta\text{ΙΟΣ}$.

D. $\Delta\text{ΣΕΦΙ}$, $\Delta\text{ΣΗΝΙ}$, or $\Delta\text{ΣΙΦΙ}$, contracted to $\Delta\text{ΙΙ}$.

A. $\Delta\text{ΣΕΦΑ}$, $\Delta\text{ΣΗΝΑ}$, or $\Delta\text{ΣΙΦΑ}$, contracted to $\Delta\text{ΙΑ}$.

From the perfect tense of the verb $\Delta\text{ΣΙΩ}$ or $\Delta\text{ΣΕΙΩ}$, the Greeks, as usual, formed new verbs, such as διδω , διδισσω , &c. which should probably be written $\Delta\text{ΕΔΣΩ}$, $\Delta\text{ΕΔΣΙΣΣΩ}$, &c. in Homer, the I having been apparently inserted, as in many other instances, to supply the place of the aspirate.

In a very few instances out of the great number in which these words occur, the vowel preceeding is short; but this, I believe, is always owing to corruption. $\text{Ειπερ αδειης τ' εσι}$ (1) should be $\text{ΕΙΠΕΡ Τ' (or Κ') ΕΣΤ' ΑΔΣΕΙΗΣ}$. $\text{Εροντησας δ' αραι δεινον}$ (2), should be $\text{ΒΡΟΝΤΗΣΑΣ ΔΕ ΔΣΕΙΝΟΝ}$, the particle $\alpha\rho\alpha$ being unnecessary. The same alteration should take place in $\text{των δ' αραι δεισαντων}$ (3), and it may be generally observed throughout Homer, that the particles have been very licentiously employed by the antient editors and transcribers to fill the vacancies which a change of Al-

fery of thirst, which he felt upon the burning sands of Libya, with the ideal happiness of being immersed in a barrel of beer.

(1) Il. H. 117.

(2) Il. Θ. 133.

(3) Odyss. α. 533.

phabet has produced in his metre. $\Delta\epsilon\delta\iota\alpha\sigma\iota$ is, I believe, usually pronounced in four syllables, the two first short; but it ought to be pronounced in three, the two first long, $\Delta\epsilon\delta\iota\alpha\sigma\iota$, or $\Delta\epsilon\delta\sigma\iota\alpha\sigma\iota$.

The vowel having been thus uniformly long, is, I think, a further proof that the Σ was the letter joined to the Δ , and not the F , as Mr. Dawes supposed; for there is no reason from analogy why the vowel should be always long before ΔF any more than before ΔF or Θ . I am still more convinced of it, by finding the Σ omitted in the flexion of a verb of similar form, in the theme of which it is still retained. Εριδδηςασθαι is evidently from $\epsilon\rho\iota\zeta\omega$ or ΕΠΙΔΣΕΩ , and should therefore be regularly ΕΠΙΔΣΗΣΑΣΘΑΙ , though the clashing of the rough and barbarous dentals induced either the Poet himself, or his antient editors, to prefer a trifling grammatical licence to a harshness of sound. This licence, indeed, like every other employed by the Poet himself, appears to have been previously authorised by familiar use; for, as the true antient forms were probably ΕΠΙΔΣΩ and ΕΠΙΔΣΕΣΑΣΘΑΙ , which are consistent with the other flexions of the same verb: the Æolians, who elided the aspirates, and doubled the consonants, might have written and pronounced them ΕΠΙΔΔΩ and ΕΠΙΔΔΕΣΑΣΘΑΙ , the third syllable of the latter being rendered long by the emphasis laid upon the Σ which terminates it. To prove that the Σ was occasionally elided, and its place supplied by doubling the consonant, we have also the authority of Plato, in whose Dialogue upon the Immortality of the Soul we find the Boeotian interlocutor employing ΙΤΤΩ for ΙΣΤΩ , which in Homer's time would have been, in that dialect, FΙΤΤΩ ; whence we may perceive the affinity between this verb and the Saxon pitan , the root of our word wit . We likewise find, in the Lacedæmonian Decree against Timotheus beforementioned, $\Delta\iota\Delta\alpha\kappa\kappa\epsilon$ for ΕΔΙΔΑΚΣΕ , to which the Oxford Editor, with presumptuous and inauspicious hand, has changed it; not considering that Homer and Hesiod have employed repeatedly a similar form in a word which is now written Θηκε , according to the Ionian mode of extending the vowels and eliding the consonants; but which, in the old language, was ΘΕΚΚΕ for ΕΘΕΚΣΕ , the third person singular of the Aorist of ΘΕΚΩ , the old Æolic form of ΘΕΩ or ΤΙΘΗΜΙ , it having been customary, in that dialect, to terminate verbs in $-\text{ΚΩ}$, which others terminated in $-\Sigma\Omega$, $-\text{ΤΣΩ}$ or $-\text{ΖΩ}$, $-\text{ΤΤΩ}$, and Ω pure;

pure; of which considerable remains are observable in the Doric, and also in the future tenses in -ΚΣΩ and -ΞΩ of other dialects. Whether it was ever allowable to change the dental aspirate for a dental mute in the beginning of a word, and to write ΔΔΕΙΝΟΣ for ΔΣΕΙΝΟΣ, ΔΔΕΙΩ for ΔΣΕΙΩ, &c. I cannot determine; but there is nothing in the analogy of the language against it, and ΕΔΔΕΙΣΕ, the third person singular of the Aorist, so often repeated, and supported by the invariable testimony of so many manuscripts and editions, is as great authority as there can be for any peculiarity of orthography not authenticated by antient inscriptions.

Δῖος—ΔΙΦΟΣ; whence came the Latin *divus*. The first syllable of this adjective is always long, whereas it is always short in ΔΙΟΣ, the genitive of ΔΙΣ, from which it is derived. Hence we have uniformly δῖογενής, *nobly-born*, and δῖυπετής (properly δῖυπετής, as in Hesychius), *Jove-descended*; the former having been antiently written ΔΙΦΟΓΕΝΗΣ, and the latter ΔΙΕΠΕΤΗΣ.

Δωω, contracted to δῶ—ΔΟΦΩ, contracted to ΔΩ, and varied by habitual or local corruptions to ΔΙΑΩΜΙ, ΔΟΣΚΩ, and ΔΟΦΚΩ; from which last comes the Aorist

εδωκα, properly ΕΔΟΦΚΑ for ΕΔΟΦΚΣΑ, often written without the augment δωκα for ΔΟΦΚΑ, in the same manner as θηκε for ΘΕΚΚΕ, ἦκε for ΉΕΚΚΕ, &c. This custom, however, of eliding the consonants and aspirates, and extending the vowels, being Ionic, might have taken place in the time of Homer, who, upon the same plan, has φίλα for ΦΙΑΣΑΙ, φίλατο for ΕΦΙΑΣΑΤΟ, &c. whence the Criticks have been much perplexed; for φίλω, notwithstanding what Clarke says (1), has the first syllable always short.

Εαφ—ΕΕΑΡ, written by Hesychius ΕΕΑΡ, according to his usual practice of putting the Γ for the Φ.

Εαω—ΕΦΑΩ, written by the Laconians and Syracusians (who in this instance employed the Laconian dialect) ΕΒΑΩ (2).

Ελπω—ΉΕΛΠΩ. The vowel being sustained before this verb, proves that it began with an aspirate; and I have been induced to prefer the Ή to the Φ by an inscription published by Abbé Winkelman,

(1) *Ad. Il. r. 304.*

(2) *Hesych.*

in which we find, in Latin letters, the Greek names *MINDIA* *HELPI* (1), the latter of which is evidently derived from this verb. Our word *HELP* seems also to be of the same extraction; whence the verb *TO HELP* was formerly declined nearly in the same manner as the Greek, *HELP*, *HOLPEN* — *ἤελπι*, *ἤελ-οαπα*.

Εικοσι and *εικοσι* — *FIKO**SI* and *EFIKO**SI*. In the Heracleian Inscription it is uniformly *LIKATI*, except in one instance, where we have *EIKO**SI*, which is probably a mistake of the graver for *LIKO**SI*, as *EETO**S*, in another instance, certainly is for *LETO**S*.

Εἶπω, *εἶπος*, &c. — *FE**Π*, *FE**Π**O**S*, &c. In Hesychius we have *ΓΙΠ**O**N* (that is *FI**Π**O**N*) *εἶπον*; but the substantive shews that it ought to be written with the *E*.

Εἶδω — *FEI**Δ*, and *FID*, with all the derivatives *FEI**Δ**O**S*, *AFI**S*, *AFI**Δ**H**S*, &c. It appears from Hesychius, that the *F* was once prefixed to the *A* privative in such words as the last; whence he has *ΓΑΜΜΟΡΟ**S* (that is *FAMMO**PO**S*) *αμμορος*; but this does not seem to have been the orthography of Homer. *Οφρ' εἶδω* should probably be *ἤ-Ο-ΦΡΑ FID*, though the vowel may be elided before the *F* as well as before the *ἤ*. *ΓΟΙΔΗΜΑΙ* (that is *FOI**Δ**H**MAI*) *εἰςαμαι* of Hesychius is taken from the præterite of this verb, *FEFOI**Δ**A*, usually written without the augment *FOI**Δ**A*.

Εἶρση — *ἤ-ΕΡ**ΣΗ* is probably the original term, and *ἤ-ΕΡ**ΣΗ* the abbreviation; Lennep's doctrine of an adscititious *E*, prefixed arbitrarily to certain words, being contrary to the analogy of every language; but eliding the first vowel was common in the Doric dialect, and probably in the old Æolic, from which it was derived. New forms also, both of verbs and nouns, arose from the augmented tenses, and retained the additional syllable.

Εθος, *ἦθος*, *εθνος*, &c. — *FE**Θ**O**S*, *FE**Θ**N**O**S*, &c. The syllable *FE* may answer to the long and short vowel, or the aspirate might have been dropt occasionally, and the vowel extended, so that *εθος* and *ἦθος* are probably the same word, written differently according to the customary pronunciation of different countries. Hesychius has, however, *ΓΗΘΙΑ* (that is *ΓΗΘΙΑ*) *ἦθη*; but his authority in

(1) Hist. des Arts, l. IV. c. vii.

the use of the double or single vowels is very little. *Μαλίσ'* *ειωθε* should probably be *ΜΑΛΙΣΤΑ* *FEFOΘE*, the transmutation of the *E* into the *O* being common in the perfect tense; and the *O*, in the present instance, being rendered long by the aspirates. *Ειωθε* may, however, possibly be an Ionism of the same kind as those abovementioned.

Εικω, præt. *ειπα*——*FEIKΩ* or *FIKΩ*, *FEFOIKA*, as Dawes has justly observed; whence *FEIKEΛΟΣ*, *AFEIKΩΣ* or *AFIKΩΣ*, *FOIKΟΣ*, &c. *Ισος* appears to be of the same root, and accordingly we have *ΓΙΣΓΟΝ* (that is *FIΣFON*) *ισον*; and *ΒΙΩΡ* as Laconian for *ισως* in Hesychius. To this the analogy of our word *WISE*, in the compounds *LIKEWISE*, *OTHERWISE*, &c. exactly corresponds both in form and signification. The first syllable's being uniformly long too favours the orthography of Hesychius, as does likewise the regular progress of etymology——*FIKΟΣ*, *FIKEΣΟΣ*——*FIKEΣEΦΟΣ* contracted to *FIΣFΟΣ*. In the Heracleæan tables, however (the only aspirated inscription in which this word occurs) it is *FIΣΟΣ*; but though authority is generally to be preferred to analogy in matters of this kind, I think, in this instance, we may safely attribute the peculiarity to local corruption.

Εως——*ΙEΦΟΣ*: wherefore the first syllable is frequently long and the second short. Barnes, indeed, supposed that *εως* *εγω*, at the beginning of a line, was an amphibrachys, equal to a dactyle; and Clarke, still more absurdly, that it ought to be pronounced as a spondee, by a sort of metathesis, *ως* *εγω* (1). The learned author of the book upon Rhythm would, in one place, divide the intermediate long syllable in a manner which I avow myself incapable of exactly comprehending (2); and, in another, elide the first syllable (3), as the Dorians frequently did; but, nevertheless, without extending the third in consequence of it, as he must do to fill the metre. All these refined conjectures are, however, superfluous, if we read the word in its original form and antient letters. In some passages, indeed, we find it in one syllable, as

Τω δ' εως μιν ε' επετοντο (4).——

Ειχε βρη ο δε τως μιν ενι μεγαροις φυλακειο (5);

Εως μιν (al. *μιν*) *εν Ορτυγιη*——(6)

(1) *Od. A.* 120.

(3) *Ibid.* p. 142.

(5) *O. O.* 131.

(2) *Lib. sing. de Ryth. Græc.* p. 37.

(4) *Od. B.* 148.

(6) *Od. E.* 123.

Ἔως μὲν γὰρ τε θεῶσι—(1).

But in each of these there is something redundant. In the two first the particle *μὲν* encumbers the sense as well as the metre; and, in the third, the pronoun should be changed from *μιν* to the old regular form *ι*—*ἜΕΦΟΣ* *Ἦ* *ΕΝ* *ΟΡΤΥΓΙΗ*. The fourth has been corrupted by two different readings, *μὲν* and *γὰρ* being (as has frequently happened) joined in the text, the first of which is, in this instance, the best—*ἜΕΦΟΣ ΜΕΝ ΤΕ ΘΕΦΟΤΕΙ*—

In another passage of the *Odyssey*, *ὥς ὅτε* is written for *ἜΕΦΟΣ*—*Ἥσθις δ' ὥς ὅτ' αἰδοῖς ἐνὶ μεγάροισιν αἰδέν* (2), instead of *Ἥσθις δ' ἜΕΦΟΣ ΑΦΟΙΔΟΣ ΕΝΙ ΜΕΓΑΡΟΙΣΙΝ ΑΦΕΙΔΕΝ*; and though Bentley found *ἰως* in a manuscript, Clarke did not chuse to adopt it, because Eustathius and the Scholiast have *ὥς ὅτε*. With the same timidity or negligence, and equally to the detriment of the sense, he has preserved *ΚΑΙ* for *ΚΕΝ*, in *Odysl. P. 146*, though the true reading is retained in *Δ. 560*, where the same line occurs.

Οὐ γὰρ οἱ παρὰ νῆες ἐπηρῆμοι καὶ ἵπταιροι

Ὅτι κεν μιν πεμποῖεν ἐπ' εὐρεά νῶτα θαλάσσης.

Ἡμαρ—*ἮΜΑΡ* probably, like *ἡμέρα* or *ἮΜΕΡΑ*, whence the vowel is often open before it.

Θυω, &c.—*ΘΥΩ*, &c. the first syllable being always long.

Ἰαχῶ—*ΦΙΦΑΧΩ* according to Dawes; but it should rather be *ΦΙΑΧΩ*, for the first *Φ* is sufficient to prolong the syllable and sustain the preceeding vowel, and there is no authority or reason for inserting the second. His emendation of *αμφιαχυῖαν* to *ΦΕΦΙΦΑΧΥΙΦΑΝ* has certainly produced a much more monstrous word than any he could have found to remove; for such a flexion as *-ΥΙΦΑ* from *-ΩΣ*, or indeed from any other termination, could not have existed at any period or in any dialect, it being inconsistent with the analogy of the language. If he had thought *-ΥΙΑ* not sufficiently archaic, he might have proposed *-ΥΦΑ* or *-ΟΦΑ*, which, though unsupported by authority, agree with the general principle of declination. The present reading *ΑΜΦΙΑΧΥΙΑΝ* is, however, probably right; the omission of the augment being common, and the elision of the aspirates in compound words justified, not only by the frail systems of the antient grammarians and scholiasts, but by the indisputable

(1) *Il. P. 727.*

(2) *Ibid. 358.*

authority of the Veletrian Inscription, in which the word FOIKIA is written with the Digamma, whilst ΔΑΜΙΟΡΓΟΣ (which according to etymology should be ΔΑΜΙΦΟΡΓΟΣ) is without it (1). The preposition ΑΜΦΙ has also a peculiar beauty in expressing the tendernefs of the mother fluttering round her plundered nest while crying out. Ηχη and ηχεω are only variations from the same root, and therefore were written FHXH and FHXEΩ.

Ιδιος——ΛΙΔΙΟΣ uniformly in the Heracléan inscriptions; but the metre does not require the aspirate in any of the instances where Homer employs this word.

Ιψ——FIPΣ.

Ιρις, ιρος, &c.——FIPΣ, FIPOΣ, &c.

Ις, ιφι, &c.——FIS, FIFI, &c.; whence comes the Latin vis, and the ΓΙΕΚΥΝ and ΒΙΕΧΥΝ, both explained ισχυν, of Hesychius. From the same root are probably derived ιαομαι and ιητηρ, which should therefore begin equally with the F.

Ιτεα——FITEA; whence it is ΓΙΤΕΑ in Hesychius.

Κλυω, κλυμι——ΚΑΤΦΩ, ΚΑΤΦΜΙ.

Κταομαι——ΚΤΑΦΟΜΑΙ. Hence κτησατο οιος in Odyss. Ξ. 450, should be ΚΤΑΦΕΣΑΤ' ΟΙΟΣ; this being the old form of the Aorist, as I shall show in considering the flexions of the verbs. Κτησις should also be ΚΤΑΦΕΙΣ or ΚΤΕΦΣΙΣ, from the Ionic form ΚΤΕΦΟΜΑΙ, whence ΚΤΕΦΜΑ, now κτημα, ΚΤΕΦΑΣ, ΚΤΕΦΑΤΙΤΕΩ, now κτεα-τιζω, &c.

Κυαντος, &c.——ΚΥΦΑΝΕΟΣ, &c. whence the first syllable is long.

Κυδος, &c.——ΚΥΦΔΟΣ, &c. probably from the same root.

Κυμα——ΚΥΦΜΑ.

Κωκυω, κωκυτος——ΚΩΚΥΦΩ, ΚΩΚΥΦΤΟΣ.

Λαω——ΛΑΦΩ, written, through a difference of dialect, ΛΑΒΩ; which, acquiring a metaphorical meaning, became a different word, as it uniformly is in Homer. The derivatives should all be written after the same manner, which will be found equally conformable to the rules of metre and etymology; as ΛΑΦΟΣ, ΛΑΦΑΣ or ΛΑΦΣ, ΛΑΦΙΝΓΣ,

(1) In the Heracléan inscriptions the aspirate is usually retained in the compounds.

ΛΑΦΡΗ, ΑΠΟΛΑΦΡΩ, &c.; also the proper names from these roots, such as ΛΑΦΕΡΤΗΣ, ΛΑΦΟΔΑΜΑΣ, ΛΕΦΚΟΘΕΦΗ, ΛΕΦΚΙΠΠΟΣ, &c. The original verb seems to have been antiently written with the Γ, employed as a guttural aspirate to express the rough pronunciation of the old Æolian and Pelasgian clans; ΓΛΑΦΩ, whence γλαύσω or ΓΛΑΦΣΣΩ, which is only a different mode of pronouncing ΛΕΦΣΣΩ. This gives us the true etymology and signification of γλαυκῶπις or ΓΛΑΦΚΩΠΙΣ, the epithet of Minerva, which means neither *blue-eyed* nor *owl-eyed*, but *keen-eyed* or *eager-eyed*, *having extremely quick and comprehensive sight*, as Hesychius has rightly explained it. ΓΛΑΦΚΣ, *an owl*, was so called from this quality; and ΓΛΑΦΚΟΣ, the adjective, signifies the activity and violence of the sea rather than any particular colour; whence ΓΛΑΦΚΙΟΦΩΝ is employed as the epithet of a lion darting upon his enemy, to express the eagerness and ferocity of his look (1).

Λουω—ΛΟΦΩ. Hence λυσας and λουσας, which are the same forms of the Aorist, except that the one is contracted and the other not; ΛΟΦΣΑΣ and ΛΟΦΕΣΑΣ, the penultimate Σ of which may be pronounced, as usual, double or single.

Λυω—ΛΥΦΩ. The aspirate is elided in some of the flexions, and also in the adjective and abstract substantive derived from it, ΛΥΤΟΣ and ΛΥΣΙΣ. This seeming irregularity perplexed M. L'Abbe very much; but Dr. Clarke treats his doubts with some contempt; and, to prevent any one else from doubting, assures us, with great gravity, that it was an established custom to pronounce the penultimate short in some flexions and derivations of the same words, and long in others (2). Of this L'Abbe had certainly no doubt, as the knowing it was the only ground upon which he could enquire into the cause of its being so. It did not, it seems, occur to him, that exactly the same kind of elision takes place in the flexions of some Latin verbs, as AUDII, PERII, and FUI, for AUDIVI, PERIVI, and FUVI, where the correspondent letter to the Digamma is sunk. Both Clarke and Barnes suppose λυτο to be an abbreviation of ελελυτο, otherwise, they say, the Υ would be long (3). But this is a law of their own enacting; for the aspirate might be as easily and properly

(1) See II. γ. 172, and II. 34; and Schol. Ven.

(2) In II. A. 314.

(3) II. ψ. V. 114; and II. V. 1.

elided in the imperfect (of which the second Aorist is a particular form) as in the perfect tense; and, in some instances where *λυτο* is used, the sense will not admit of a past-perfect without confounding and perplexing the narrative of the clearest and most accurate narrator that ever wrote. It is in these second Aorists too that the principal elisions take place through the flexions of all the verbs, as *ετυπον* from *τυπτω*, *εβαλον* from *βαλλω*, *εφανον* from *φαινω*, &c.

Μαω—*ΜΑΦΩ*. Hence *μεμᾶτος* and *μεμᾶωτος* for *ΜΕΜΑΦΟΤΟΣ*, the genitive of the participle *ΜΕΜΑΦΩΣ*, the F being, as usual, founded with either vowel. *Μεμασαν* seems to be an abbreviation of *ΕΜΕΜΑΦΚΕΙΣΑΝ* or *ΕΜΕΜΑΦΕΙΣΑΝ*, as *δαμιν* of *ΕΔΑΜΗΣΑΝ*, &c. (see *Damm. Lex. Etym.*). It may, however, be the Aorist of a new theme from the perfect.

Μυω, *μεμῦκα*—*ΜΥΦΩ*, *ΜΕΜΥΦΚΑ*; whence *ΜΥΦΩΝ*, *ΜΥΦΕΑΟΣ*, &c.

Οῖς—*ΟΦΙΣ*, whence the Latin *ovis*. In the oblique cases it is often pronounced in two long syllables, and often in a long and short one, as *οιος αὐτῷ*, which, unless the F was elided, must have been pronounced *ŌF-ΙŌΣ ἈΦΩΤΩ*, as it might have been without any violation of the laws of prosody; for, as *OI* and *EI* are sometimes short in *ΟΙΟΣ* and *ΕΠΕΙΝ*, *IO* might be equally so in the present case. The F might, however, have been occasionally elided as well as the Δ, the regular flexion being *ΟΦΙΣ ΟΦΙΔΟΣ*. The accusative plural is, in the present text of *Homer*, contracted to *οῖς*, with the first syllable short; but, as the second is always long, it might antiently have been written and pronounced regularly *ŌΦΙΑΣ*.

Οινος—*ΦΟΙΝΟΣ*; whence, through the medium of the Latin, our word wine. *Hesychius* has, as usual, *ΓΟΙΝΟΣ*—*ΟΙΝΟΣ*.

Ομοω—*ΨΟΜΩ*, it being derived from *ΨΟΜΟΣ*.

Πω, &c.—*ΠΙΦΩ*; whence *ΠΙΦΑΡ*, *ΠΙΦΔΑΚΣ*, &c.

Πολις— $\left\{ \begin{array}{l} \text{ΠΟΛΙΣ} \text{ -ΙΟΣ} \text{ -Η} \text{ -ΙΝ} \text{ -ΙΕΣ} \text{ -ΙΩΝ} \text{ -ΙΕΣΙ} \text{ -ΙΑΣ.} \\ \text{ΠΟΛΕΨ} \text{ -ΕΦΟΣ} \text{ -ΕΦΙ} \text{ -ΕΦΑ} \text{ -ΕΦΕΣ} \text{ -ΕΦΩΝ} \text{ -ΕΦΕΣΙ} \text{ -ΕΦΑΣ.} \end{array} \right.$

now written *-ηx -ηi -ηα -ηεις -ηων -ευσι -ηας*. *Πολιτης* or *ΠΟΛΙΨ-ΤΗΣ* seems formed out of both, unless it was antiently written *ΠΟΛΙΣ-ΤΗΣ*, which usually signifies the *founder of a city*; but in the *Heracléan Tablet* we have the genitive plural *ΠΟΛΙΣΤΩΝ*, signifying the *ordinary inhabitants*.

inhabitants. The datives *ποσῶι, ἀνδρῶι, &c.* are probably from similar obsolete forms, ΠΟΣΕΦΣ, ΑΦΙΑΡΕΦΣ, &c. and not, as is generally supposed, Ionic flexions of the common terminations in -ΙΣ.

Πλῆω or πλῆιω——ΠΑΕΦΩ or ΠΑΕΙΩ; whence ΠΑΕΦΙΑΔΕΣ, now *πληθῆς*, and ΠΑΕΙΑΔΕΣ, the plurals of two different forms of the same word ΠΑΕΦΙΣ and ΠΑΕΙΑΣ.

Πνυω——ΠΝΥΦΩ.

Πτυω——ΠΤΥΦΩ; whence the substantive ΠΤΥΦΩΝ.

Πνω or πνυθω——ΠΥΦΩ or ΠΥΘΩ; whence ΠΥΦΟΣ, ΠΥΦΕΛΟΣ, &c. the future of this verb, *πνυω*, seems to be formed from the first theme, ΠΥΦΣΩ, unless indeed it be formed by elision of the Θ, as *οσω* from *οθω*.

Σιγαλνεις——ΣΙΓΑΛΟΦΕΙΣ according to Dr. Taylor, who decides it to be the participle of the verb ΣΙΑΛΩΣΑΙ, *σικιλαι* of Hesychius, the theme of which he of course supposes to have been ΣΙΓΑΛΟΦΩ (1). Hesychius, however, says also, that the material employed by curriers to prepare leather was called ΣΙΓΑΛΩΜΑ; wherefore, as Hemsterhuise has observed, the present orthography must be right, unless (as has frequently happened in Hesychius, but never, that I know of, in Homer) the F was changed to a Γ.

Σπειος——ΣΠΕΦΟΣ or ΣΠΕΙΟΣ. Hence the datives plural *σπηισσι* for ΣΠΕΦΕΕΣΙ or ΣΠΕΦΕΣΙ, and *σπισσι* for the contracted form ΣΠΕΦΣΙ. The genitive, according to the usual change, has become *σπειυς*, which may, however, be read ΣΠΕΦΕΟΣ or ΣΠΕΙΕΟΣ, in every instance, without injuring the metre.

Τνω, Τνω, &c.——ΤΙΦΩ, ΤΙΦΕΩ, &c. Hence the first syllable in the future, &c. is always long, though short, as usual, by the elision of the aspirate, in the abstract substantive and adjective ΤΪΣΙΣ and ΑΝΤΪΤΟΣ.

Τρυγανω, τρυγοω——ΤΡΥΓΑΦΩ, ΤΡΥΓΟΦΩ; whence ΤΡΥΓΟΦΩΣΙΝ, and ΤΡΥΓΟΦΟΙΕΝ; by elision of the F, ΤΡΥΓΟΟΙΕΝ, now written *τρυγοειν*. This verb signifies the action of *stripping* or *depriving any thing of its fruit*; whence ΑΤΡΥΓΕΤΟΣ has

(1) Let. Lys. C. IX.

been supposed to mean *sterile, that from which no fruit can be gathered, or, which is totally unproductive*. It is, however, applied to water and æther, the elements which are generally characterised as the source of all production (*παντων γενεσις*, and *γενετωρ*); wherefore, I am inclined to think that it means *that which is so productive that it cannot be exhausted or deprived of its produce*. The aspirate being dropt from the verbs of this form has given an appearance of licence in some of the flexions where there is really none. Thus we find *γβλωντες* and *γελωντες*, both of which are properly the same, *ΓΕΛΟΦΟΝΤΕΣ*, the F being pronounced equally with either O. *Ἔω*——*ἜΥΦΩ*; whence *ἜΥΦΑΔΕΣ*, *ἜΥΦΕΤΟΣ*, &c.

Ἔλῃ——*ἜΥΛΦΗ*. In the old Æolian *ΣΥΛΦΑ*, whence the Latin *SYLVA*. *Φύω*, *φυκος*, *φυλον*, &c.——*ΦΥΦΩ*, *ΦΥΦΚΟΣ*, *ΦΥΦΛΟΝ*, &c. In the adjective, formed as usual from the second Aorist, or contracted imperfect of the verb,

the aspirate is elided *φῦτος*; whence a new verb, *φυτεύω* or *ΦΥΤΕΦΩ*, was formed, which the Latins adopted in an obscene sense. On an antient base of a statue, in the island of Delos, we have *Ο ΑΥΤΟ ΛΙΘΟ ΕΜΙ ΑΝΔΡΙΑΣ ΚΑΙ ΤΟ ΣΦΕΛΛΑΣ*; which Dawes would correct to *ΤΟ ΑΥΤΟ ΛΙΘΟ ΕΜΙ Ο ΑΝΔΡΙΑΣ ΤΕ ΚΑΙ ΤΟ ΣΦΕΛΛΑΣ*, the article having been, as he supposes, mutilated in the first instance, and omitted in the second, through a blunder of the transcriber, and the *Υ* inserted in the pronoun by a later hand, as a comment upon the F. Both these conjectures are, however, very improbable; and I have been assured by those who have seen the stone, that the letters are precisely as in the annexed plate (1). Is it not possible that the article at the beginning may, by a local singularity of syntax, refer to *ΑΝΔΡΙΑΣ*, and *ΑΥΤΟ* stand for *ἜΑΥΤΟ*, signifying the same as *ἜΟ ΑΥΤΟ*, of which it is a contraction? for, though there cannot be any arbitrary transposition of letters in any language, such corruptions might easily arise amidst the licentious variations of local habits in a language which had no fixed rules of established practice to confine it to etymology. In the same manner, therefore, as *ΑΦΙΔΗΣ* became *ἜΑΔΗΣ* by a corrupt local change and transposition of the aspirates, *ἜΑΥΤΟΣ* might have become *ΑΥΤΟΣ*, which might have been equally pronounced in

two syllables; for *FT* might have been pronounced merely as an emphatical *W*, it being always to be remembered, that neither of the two vowel aspirates signify, of themselves, either tone or articulation, but merely certain modifications of them. Hence Homer has *σιυ αλλος* (that is *ΣΕΦ' ΑΛΛΟΣ*) in two syllables (1); and Virgil *DEHINC* in one (2).

That there could be any literal error of so much importance, or super-numerary character arbitrarily inserted, in a public inscription consisting of so few words, and exhibited during so many ages in one of the most celebrated and frequented spots of the ancient world, I cannot admit, and must therefore think it inexplicable if it cannot be explained without alteration.

II. When we find a long or double vowel, where etymology can account for only a single one, it will, I believe, invariably appear, upon analysing the word, that such double vowel has been introduced merely to fill the vacancy in the metre caused by the omission of the aspirate, which will be found as requisite to give the word its regular structure as its proper quantity. Some instances of this have been already cited, and many others will present themselves to the attentive readers of Homer, as

Βοισης——*ΒΡΙΣΕΦΙΣ*. Also other patronymics and adjectives of the same class, as *ΧΡΥΣΕΦΙΣ*, *ΧΛΟΡΕΦΙΣ*, &c.

Γρηυς and *γρηϋς*——*ΓΡΕΦΕ* and *ΓΡΕΦΤΣ*.

Ηϋτε——*ΕΦΤΤΕ*. It occurs once as a dissyllable (3); but Aristarchus discovered that this was corrupt, and therefore, in his first edition, changed it to *ΕΤΤΕ*. Upon more mature consideration, however, he found that *αυτε* was the true reading, which he judiciously substituted in his second (4), and which has been happily retrieved from oblivion by M. de Villoison's important discovery in the library of St. Mark's, at Venice, to the great improvement of one of the finest passages in Homer:

Πειρηθη δ' εο αυτε εν εντεσι δ' ιος Αχιλλευς

Ει οι εφαρμουςι, και επρεχοι αγλαα γυια.

Τω δ' αυτε πτερσ γινετ' αιρε δε ποιμενα λαων.

Δ' εο αυτε, in the first line, should be *ΔΕ Ε-ΕΦ' ΑΤΤΟΦ*, to make the elision regular.

(1) Il. π. 31.

(3) Il. T. 386.

(2) *Æn.* IX. 480.

(4) Schol. Ven. in Loc.

Καρηα, καρη——ΚΑΡΕΦΑ, ΚΑΡΕΦ', or ΚΑΡΗ; generally considered as an anomalous and indeclinable word; but it appears really to be an abbreviation by Apocope of ΚΑΡΕΦΑΣ, written by the Æolians ΚΑΡΑΦΑΣ, and thence contracted to ΚΡΑΦΑΣ and ΚΡΑΦΣ, now written *κραας* and *κρας*; whence comes the verb ΚΡΑΦΩ, pronounced by the Ionians ΚΡΕΙΩ, a verb signifying *supremacy* and *command*, of which the participle ΚΡΕΙΩΝ only seems to have been in use in Homer's time.

Κωας and κωος——ΚΟΦΑΣ and ΚΟΦΟΣ.

Ληις, ληιον, &c.——ΛΕΦΙΣ, ΛΕΦΙΩΝ, &c. probably from ΛΕΦΩ, the same verb as ΛΑΒΩ, written in a different dialect; such changes being, as before observed, extremely common.

Hence we find both *ληις* and *λῆις*, which are the same word, antiently written ΛΕΦΙΣΤΟΣ, and pronounced with the first syllable either long or short, as suited the purpose of the writer.

Μαντηιος——ΜΑΝΤΕΦΙΟΣ, from ΜΑΝΤΕΦΩ, or *μαντευω*; other adjectives in *-ηιος*, and substantives in *-ηις*, were formed upon the same plan, and consequently written in the same manner.

Μητρως, μητρωιος——ΜΗΤΡΟΦΟΣ, ΜΗΤΡΟΦΙΟΣ. The first syllable of these words was probably extended originally by the aspirate, and not by the double vowel; for *μητηρ* is derived from ΜΑΦΩ, and therefore was written ΜΑΦΤΗΡ, till adapted to the Ionic pronunciation ΜΕΦΤΗΡ or ΜΗΤΗΡ. For this reason the first syllable is always long, while that of ΠΑΤΗΡ is short, it being derived from ΠΑΩ, and not from ΠΑΦΩ, now written *παυω*, which has a different and incompatible meaning.

Πηος——ΠΕΦΟΣ, or rather ΠΑΦΟΣ, according to the more antient Æolian pronunciation.

Πωυ——ΠΟΥΤ; or, perhaps, ΠΑΟΥΤ or ΠΑΟΥ, from ΠΑΩ; the junction of the Α and Ο in an Ω being common.

Ρηιδιος, ρηισος, &c.——ΡΕΦΙΔΙΟΣ, ΡΕΦΙΣΤΟΣ, &c. from ΡΕΦΑ, written ΡΕΙΑ, in the Ionic manner, as often as the first syllable is pronounced long. In one instance only it occurs as a single syllable at the end of a line—*ε με μαλᾶ ρῆα* (1); where

the aspirate must have been elided, unless, as I suspect, the passage be corrupt. The Venetian Manuscript has *ε κε μαλᾶ ρῆα*; from which, compared with the other, I think the true reading may be discovered—ΟΥ ΚΕ ΜΕ ΠΕΦΑ or ΠΕΙΑ. Πεία is, indeed, pronounced in one syllable in another passage (1), according to the present reading; whence Barnes, upon the authority of a manuscript, altered it to *ρῆα*. Πεία, however, is twice pronounced as one syllable in the Proem to Hesiod's *εργα και ημεραι*—as *ρῆα μὲν γὰρ βριαίει, ρῆα δὲ βριαύοντα χαλεπτεῖ*; and though this Proem, consisting of the first ten lines, be the contemptible performance of some rhapsodist, it is, nevertheless, of sufficient antiquity to prove that the antient copies of Homer exhibited the passage in question in the same form as we now have it. I cannot, however, but think that it is erroneous, and that instead of *ρῆα μὲν γάρ*, we should read ΠΕΙΑ ΜΕΝ ἈΡ; the latter particle being much better adapted to the sense as well as the metre, than the former; for the reference is not to the simile of the vultur, contained in the preceeding line, but to the general action of Automedon expressed in that before:

Τοισι δ' ἐπ' Αὐτομίδων μαχεῖ', ἀχνυμένος περ ἵταϊρα

Ἴπποις αἴσσαν, ὥς' αἰγυπίος μετὰ χήνας.

ΠΕΙΑ ΜΕΝ ἈΡ φευγεσκεν ὑπ' ἐκ τρωῶν οὐμαγδῶ,

Πεία δ' ἐπαίξασκε, πολὺν καθ' ὁμίλει σπαζών.

Τῆϋγετος—ΤΕΨΥΓΕΤΟΣ or ΤΑΨΥΓΕΤΟΣ, probably derived from ΤΕ-
ΦΟΣ or ΤΑΦΟΣ, though its being the proper name of a
mountain renders the etymology less certain, there being no
information to be had from the sense.

III. The subsidiary I and Τ, which, Eustathius says, the early Greek writers very generally affixed to the Ε and Ο (2), have very often supplied the vacuity caused by the loss of the Digamma as well as the double vowels. Hence we have, in different dialects, ΜΟΥΣΑ, ΜΟΙΣΑ, and ΜΩΣΑ, whilst the antient form was ΜΟΨΕΑ, from the obsolete verb ΜΟΨΩ, from which came the Latin *moveo*. The Laconians elided the Σ, and wrote ΜΟΑ, or perhaps, in earlier times, ΜΟΦΑ (3) or ΜΟΒΑ. Κρῆνος is also from ΚΡΟΨΩ, and therefore should be written ΚΡΟΨΝΟΣ; but, neverthe-

(1) Il. P. 461.

(2) P. 511.

(3) See Decree against Timotheus.

less, it is impossible to decide whether the practice of Homer's age and country was, in these respects, strictly conformable to etymology, or whether local habits had not even then changed the aspirate to a vowel in many instances. Dawes would write ΑΧΕΛΩΦΟΣ for ΑΧΕΛΩΙΟΣ; and there is no doubt but that, in the Dorian and Æolian countries, the name of the river was so pronounced; but Homer might have pronounced it differently, as an Ionian, as he appears to have done in the name of the city Elis, which, though beginning with the F on the medals, seems to have begun with the vowel in all the numerous instances where he mentions it. ΑΧΕΛΩΙΟΣ might also have been pronounced in three syllables as well as ΛΟΓΩΙ in two, though it might likewise have been pronounced in four. In the ordinary manner of writing it *Αχελως*, the Iota is equally retained though placed under the preceeding vowel, according to the mode adopted in the manuscripts of the middle ages, instead of after it, according to that of all antient inscriptions. It is probable that the termination of the adjectives in -ΥΣ and -ΗΣ was once in -ΕΦΣ or -ΙΦΣ, contracted from -ΕΦΟΣ or -ΙΦΟΣ, the -IVUS of the Latins; and that thence came the formation of the feminine in -ΕΦΑ or -ΙΦΑ, now written -ΕΙΑ. The transition from E to I is extremely easy, so that -ΕΦΑ or -ΙΦΑ might have been only variations of dialects. The termination in -ΙΟΣ belongs to a different class, and answers to the Latin in -IVS, the penultimate of which is always short in both languages, whereas it is always long in -IVUS.

SECTION IV.

WHETHER Homer's pronunciation and orthography, which must have been those of his age and country, were most Ionic or Æolic, it is impossible for us now to ascertain, though general tradition, and the present state of his text, join in favour of Ionism. At all events, it is safest to suppose our present copies right, unless where anomalies, or ambiguities of metre or grammar, certain analogy, or antient authority, prove them to be wrong. As the removal of the anomalies and ambiguities can, in almost all instances, be accomplished merely by restoring the antient Alphabet and orthography, without ever changing the sense, and scarcely ever the order of the words, we may conclude that our text is, upon the whole, accurate. The tones and flexions have, indeed, been changed, as local or temporary fashion required; but in other respects, I believe, the poet passed through the hands of his Athenian and Alexandrine editors with less mutilation and injury than Shakespeare suffered from their successors at Oxford.

The very learned Dr. Heyne, indeed, thinks that, as far as relates to the integrity of the sense, he has suffered less than Virgil and Horace, and many other writers, both Greek and Latin, who have flourished since the Christian æra; and I cannot but think this opinion right, though Wolfius and Villoison have employed many learned and ingenious arguments to prove the contrary (1). The latter in particular has given a curious and elaborate account of the various editions through which his works pass, and the voluminous disputes of the critics concerning the right readings, the ambiguity and obscurity of which was a very antient subject of complaint. It appears, however, from the specimens of them published in his Venetian Scholia, that their disputes were in general minute and frivolous, and the amendments they proposed seldom well-judged; so that all persons of real

(1) Wolf. Præf. in Hesiod. Theog. Villoison. Prolegom. in Homer.

taste and discernment among the antients sought for the old editions which had never passed through their hands. Interpolations there certainly were, and still are, in the text; but even those consist chiefly of verses which are really of the Poet's own composing, but which the Homerists chose to repeat in places where he did not intend them to be introduced. The lines that are really spurious are principally marginal explanations which have slipped into the text, where they are generally so easily discernible, that we cannot but wonder how the Alexandrine Criticks could have overlooked them, more especially when we consider that their extreme fastidiousness induced them to condemn verses undoubtedly genuine. Shall we say with an ingenious gentleman fond of paradoxes, that the Greeks did not understand their own language (1)? Without going so far, we may venture to affirm, that the writers who succeeded the Macedonian Conquest, and considered the later Attic as the universal dialect, and standard for purity, were not likely to form very accurate notions of the style of Homer; for, instead of considering their own grammatical flexions as corruptions of his, they considered his as licentious or poetical deviations from their own; wherefore they began their researches at the wrong end, and consequently, the farther they pursued them the farther they were from the truth.

Happily, however, Homer appears to have had a Steevens among his editors, as well as many Hanmers and Warburtons; for our present copies are certainly less adulterated than those which were read by the most learned of the Attic, and later Hellenic, writers. Many, indeed, of the citations which we find scattered through the works of the orators, historians, and philosophers, might have been incorrectly quoted from memory, or corrupted by transcribers; but others are so remote from the present reading, that they must have been taken from different copies. We find, for instance, both in Plato and Plutarch (2), the 528th verse of the last Iliad cited:

Κηρων εμπλεισι· ὃ μὲν εσθλων, αυταρ ὁ δειλων,

Instead of

Δωρων, οἳα διδωσι, κακων, ετερος δε ἱων;

which is so different, that the quotation must have been from some reverſi-

(1) See new System of antient Mythology.

(2) Plat. de Repub. lib. II.; Plutarch. de aud. Poet.

fication into more modern dialect; for the use of the word *κνρ*, as employed in it, is not of Homer's age. It may, indeed, appear presumptuous in a modern Critick to dissent from Plato and Plutarch concerning the right use of a Greek word, or the right reading of a verse in a Greek poet; but in this instance we have still greater authority to oppose to them in support of critical analogy. Pindar, who lived a century before Plato, and who probably read Homer in his own dialect before he had been newly dressed by the Athenian editors, alludes to the passage in words which clearly prove that he read it as we now have it, though he understood it in a sense somewhat different from the common interpretation, which appears nevertheless to be right:

Ἐν παρ' ἐσθλον, πηματα συν
 Δυο δαίονται βροτοῖς
 Ἀθάνατοι (1).

But though the general sense of Homer has been rescued from depravation, it does not follow that the minuter accuracies of his language have not been extremely corrupted. Besides the changes in the flexions and orthography, the articles, particles, and prepositions (in the use of which the antient Æolic and Ionic Greek differed extremely from the Attic), have been frequently omitted, transferred, and inserted, much to the detriment of the metre, and critical nicety of the expression, though I do not recollect more than one instance in which the general sense is injured, so as to make the corruption discernable to any but a very experienced eye. This is in the XXIIId Iliad, where Hector, certain of his death, on finding himself opposed, unassisted and alone, to Achilles, says,

Νυν δὲ δὴ ἐγγυθὶ μοι θάνατος κακός, ὃ δὲ τ' ἀνευθεῖν,
 Οὐδ' ἀλεῖν· ἡ γὰρ ῥα παλαι το γέ φιλτερον ἦεν
 Ζῆνι τε καὶ Δίῳ υἱεὶ ἐκὼλον, οἱ μὲ παρὸς γέ
 Προφρονες εἰρυαται· νυν αὖτε μὲ μοῖρα πιχάνει.

Which, in its present form, literally signifies—*Evil death is near me—not even separate—nor refuge—for it was indeed formerly agreeable to Jupiter and Apollo, who before cordially defended me; but now Fate overtakes me.*

(1) Pyth. III. 145.

Instead of which, by only dropping the conjunction from the negative, and transposing a particle, we have

Νυν δὲ δὴ ἐγγυθὶ μοι θάνατος κακὸς ἔδ' ἀνευθεν·

Οὐκ ἀλεῖ γὰρ·—ἢ ῥα παλαιὸν γὰρ φίλτερον ἦεν, &c.

Evil death is near me—not even separate; for no refuge.—*It was, indeed, formerly agreeable to Jupiter and Apollo, &c. &c.* The break in the sentence after γὰρ, where ἐτ' ἐστὶ is understood, has peculiar beauty in expressing the troubled state of Hector's mind; but, as the antient copies had no points or marks to distinguish it, the passage was misunderstood, and then corrupted to give it another meaning, or rather no meaning. The languid uniformity of modern language, which requires a continual repetition of the verbs and pronouns to make it intelligible, is scarcely susceptible of this beauty.

In many other passages of the Iliad and Odyssey these minuter parts of speech have been equally deranged, of which there needs no other proof, than that all the manuscripts and old editions, which have hitherto been inspected, differ in a variety of instances; nor is there one from which some emendation has not been drawn. Much, however, yet remains to be done—more perhaps than can be done with such aids as we are likely to have; for though the strict adherence to analogy, which characterises Homer's language, may guide us to the true form of his words in general, the almost imperceptible nicety with which these indeclinable particles were used in the structure and connexion of the sentences, renders it frequently impossible to decide where they might or might not have been introduced. The transcribers, however, oftener transgressed in the omission than the insertion of them, as appears from the various readings collected from manuscripts and old editions; and I am persuaded that, could we recall them all, with the aspirates, into their proper places, it would be found that all the arbitrary extensions or sustentations of the vowels, by the cæsure, or otherwise, as well as all other anomalies, ambiguities, and obscurities, would disappear.

When I speak of ambiguities and obscurities in Homer, I do not mean ambiguities and obscurities of sense so much as of form; for the luminous simplicity of his style is such, that his meaning is almost always clear and obvious;

obvious; though, by the omission of the aspirates F and F , and other changes in the dialect and orthography, many of his words have lost their difference of form, whilst they have retained their difference of meaning.

This will appear distinctly by comparing and examining the following words in their antient and modern forms:

- I. 1. $\text{A}\gamma\omega$ *duco* $\text{A}\Gamma\Omega$.
 2. $\text{A}\gamma\omega$ *frango* $\text{F}\text{A}\Gamma\Omega$.

The first was probably once written $\text{F}\text{A}\Gamma\Omega$, whence the Ionic form I-EFEN ; but Homer seems to have used it without the aspirate, though he often employs the Æolic form $\text{A}\Gamma\text{A}\Gamma\Omega$, derived from the past tenses.

The second was written by the Laconians $\text{B}\text{A}\Gamma\Omega$, as appears from the explanation of $\text{B}\text{A}\Xi\text{ON}$ and $\text{B}\text{A}\Gamma\text{O}\Sigma$ in Hesychius (1); whence we may conclude that it was generally written as here proposed. It may be observed too, that the augment, which always coalesces with the initial of the first, so as to make $\eta\gamma\omega\nu$, is always detached from the second in Homer, so as to make $\epsilon\alpha\gamma\omega\nu$; the place which the aspirate occupied in the antient form EFAGON , being kept void by the metre. We have indeed, in one instance, an exception— $\iota\pi\pi\epsilon\iota\omega\nu \delta\epsilon \delta\iota \eta\zeta\epsilon \delta\iota\alpha \zeta\upsilon\gamma\omega\nu$; but, by only changing the elision, we may make it regular— $\text{F-IHNEION } \Delta' \text{F-OI EFAGSE } \Theta\text{EA } \Delta\text{ΣYFON}$.

In two passages of Hesiod, and no where else that I know of, we have the singular word $\kappa\alpha\upsilon\alpha\zeta\alpha\iota\varsigma$ employed in the same sense; which, I therefore conclude, was composed of this verb and the preposition $\kappa\alpha\tau\alpha$, contracted, as it often was in composition:

— — — — — $\epsilon\tau\epsilon \kappa\epsilon \nu\eta\alpha$

$\kappa\alpha\upsilon\alpha\zeta\alpha\iota\varsigma$ — — — — —

— — — — — OYTE KE NEFA

KAFAΓΣAIZ — — — — —

$\alpha\zeta\omega\alpha \kappa\alpha\upsilon\alpha\zeta\alpha\iota\varsigma$ — — — — — $\text{AΓΣONA KAFAΓΣAIZ (2)}$.

The derivatives, which are numerous from both these verbs, of course follow the roots, though now written, in many instances, without any variation, and only discriminated by the sense.

$\text{A}\Gamma\text{H}$ or $\text{A}\Gamma\text{A}$, *admiratio* (from which are formed the verb $\text{A}\Gamma\text{A}\text{O}\text{MAI}$, shortened by elision to $\text{A}\Gamma\text{A}\text{MAI}$, and the adjective $\text{A}\Gamma\text{A}\text{F}\text{O}\Sigma$ or $\alpha\gamma\alpha\upsilon\omicron\varsigma$) belongs to a different root from either.

(1) Ed. Alberti.

(2) $\text{Eργ. \& \eta\mu. VI. 611 \& 638}$, ed. Brunk.

- II. 1. *αἶδω* *placere* *ἑΑΔΩ.*
 2. *αἶδω* or *αἰδέω* *fatigare* *ἑΑΔΩ* or *ἑΑΔΕΩ.*

From the first comes *εαδοτα*, properly *ἑΕἑΑΔΟΤΑ*; or, without the Ionic elision of the characteristic letter of the perfect tense, *ἑΕἑΑΔΚΟΤΑ*, the accusative singular of the participle perfect of *ἑΑΔΩ*; which Dawes would write *FEFANΔΟΤΑ*, but without any good authority. The editors and commentators of Hesychius would, indeed, persuade us that *ΓΑΔΕΙΝ*, *ΓΑΔΕΞΘΑΙ*, *ΓΑΝΔΑΝΕΙΝ*, &c. which appear evidently, from the explanations annexed to them, to be forms of this verb, are literal errors, common in that author, for *FAΔΕΙΝ*, *FAΔΕΞΘΑΙ*, *FANΔΑΝΕΙΝ*, &c.; but the analogy of *ΓΑΝΥΜΑΙ*, *ΓΗΘΕΩ*, and the Latin *GAUDEO*, prove that this was the antique and primitive form, anterior to Homer. The *Γ* was, as before observed, occasionally employed as a guttural aspirate, which, in the progress of refinement, was softened down to the *ἑ*, not only in this, but in other instances, as in *ΓΕΡΕΣ* or *CERES*, originally the same name as that which in more polished dialect was written *ἑΗΡΗ*, and applied to another personification of the same deity. I have, therefore, no doubt but that the present mode of aspirating this verb is right according to the Ionic dialect of Homer; and that, consequently, *ἡνδανε* should be *ἑἑΑΝΔΑΝΕ*, or without the augment, *ἑΑΝΔΑΝΕ*; the species of metathesis employed in the present orthography being, I believe, like every other, a corruption of later times, unknown to the pure and regular diction of Homer. At present, indeed, the simple aspirate is usually transferred from the theme of the verb to the augment; whence we have uniformly *ἡνδῆ* for *ἑἑΑΔΕ*, which an antique scholiast very gravely tells us was a diæresis of the corrupt contraction *ἡνδῆ* (1). This is perfectly consistent with the absurd prejudices of the old grammarians concerning the purity of the Attic dialect, but as inconsistent with sense and analogy as it would be to write *ΤΕΥΗΤΕ* for *ΕΤΥΗΤΕ*, the *ἑ* being, in the old Alphabet, a letter as much as the *Τ*, and no otherwise liable to licentious and arbitrary transposition.

From the second of these two verbs comes *αδδηκοτες*, properly *ἑΕἑΑΔΗΚΟΤΕΣ*, the plural of the participle perfect of *ἑΑΔΕΩ*, of which the

(1) Το μὲν τοῖ *ἡνδῆ* διαίρεσις ἐστὶ τῆς *ἡνδῆ*. Schol. Ven. ad Il. 5. 340. See also ad Il. N. 543.
 consonant

consonant, has been doubled to supply the defect of the aspirates, as in the adverb *αδδην*, which was originally written *FAΔHN*, and the substantive *FAΔΟΣ*; for the initial aspirate is sufficient to extend the first syllable. Aristarchus seems to have seen the irregularity of doubling the consonant, and the propriety of adding the aspirate; but, not being acquainted with the F, he proposed to read *ἀδην*, which would signify *as pleasure* instead of *to satiety*; and therefore might do in some instances, as *ειωθότες εἶδμεναι αδδην* (1), &c. but not in such as *αδην εἰλιαν κακοτητος*, &c. It was, however, as before observed, a peculiarity of the Æolian dialect to drop the aspirates on some occasions, and pronounce the consonants double, as in *ΥΜΜΕΣ* and *ΑΜΜΕΣ* for *ΥΜΕΙΣ* and *ΗΜΕΙΣ*; and, as this variation must have extended to the F as well as the F, Homer might have employed both forms in the verb and adverb as well as in the pronoun. How far he did so or not, the analogy of his metre is our only criterion; for no light is to be obtained from the antient grammarians.

According to Hefychius (2), some antient interpreters did not allow *ασαι*, in *αἵματος ασαι αρηα*, to belong to this verb, but deduced it from the same root as *ασις*, *αση*, *ασαμινθος*, &c. I doubt, however, whether a verb so derived, and of such a meaning, could, consistently with the Greek idiom, be used with a genitive case. *Λσιν* or *FAΣΕΙΝ*, the future infinitive of *FAΔΩ*, is in other instances employed with a dative (3).

The adjective *ατες*, properly *AFΑΤΟΣ*, *insatiable*, is derived from *FAΔΩ*. It is employed as the characteristic epithet of Mars, the god of discord and destruction, whence *AFATH*, the feminine before treated of, became the title of the goddess of mischief, and was employed figuratively to signify *mischief* or *misfortune* in general.

III.	1. αιω	<i>audio</i>	ΛΙΩ.
	2. αιω	<i>exhalo</i>	ΑΓΙΩ.
IV.	1. αλω or αλεω	<i>coacervo</i>	ΦΑΛΩ or ΦΑΛΕΩ.
	2. αλεω	<i>molo</i>	ΑΛΕΩ.
	3. αλεω or αλευω	<i>evito</i>	ΛΛΕΦΩ.
	4. αλυκω or αλυσκω	<i>evito</i>	ΑΛΥΚΩ or ΑΛΥΣΚΩ.

(1) Schol Ven. ad Il. E. 203; and K. 88.

(2) In *αἵματος*.

(3) See Il. I. 817.

5. *αλυσσω*, *rabie aëtus sum*, ΑΛΥΣΣΩ, in the Attic ΕΑΛΥΣΣΩ (1).
 6. *αλυω*, *merite turbatus sum*, ΑΛΥΩ, according to others ΕΑΛΥΩ (2),
 and ΕΑΛΤΙΩ (3).
 7. *αλαω*, *αλωω*, *αλαλημαι*, *cæcutire vel errare facio*, ΑΛΑΦΩ, ΑΛΟΦΩ,
 and ΑΛΑΦΕΩ.
 8. *άλωω* *capior* ΕΑΛΟΦΩ.
 9. *αλοαω* or *αλοιαω* *tunda* ΑΛΟΦΑΩ.
 10. *άλλωω* *salio* ΕΑΛΛΩ.

From the first probably came our word WALL, through the medium of the Latin VALLUM. According to the present orthography, it is aspirated in some tenses, and thus confounded in the flexions with the tenth, ΕΑΛΛΩ; and, to complete the inconsistency, the note of aspiration is placed upon the augment, so that we have *έαλη* for ΕΗ-ΑΛΗ, notwithstanding that the metre requires the aspirate at the beginning of the simple forms, and not of the augmented; as in

Αχιλῆα αλεις μενεν (4), properly ΑΧΙΑΕΦΑ ΦΑΛΕΙΣ ΜΕΝΕΝ;
 and *Δινειας δ' έαλη* (5), properly ΑΙΝΕΙΑΣ Δ' ΕΦΑΛΗ (6).

The second occurs only in the derivatives ΑΛΕΤΡΙΣ and ΑΛΕΤΡΕΦΩ, which sufficiently point out the form of it.

From the third are derived *αλεωρη* or ΑΛΕΦΟΡΗ, and *αλεη* or ΑΛΕΦΗ, *refuge* or *evasion*; but whence *αλεη*, *warmth*, is derived, or how it was written, is difficult to guess, as it occurs but once in Homer, and there seems to want the aspirate—*επει κε πυρος θερεω, αλεη τε γνηται* (7). In other writers, however, it is frequently employed; and Hesiod has *επαλεια λεισχην*; all which confirm the present form. Perhaps, instead of *θερεω*, we should read ΘΕΡΕΩΜ' (that is ΘΕΡΕΩΜΑΙ), for the sense seems to require the middle or passive voice in this verb as well as that which follows. We have, however, the correspondent forms of other verbs with the first vowel equally sustained before another vowel; as in

εν κεν εγω δησας αγαγω η αλλος Αχαιων (8),

(1) Eustath. p. 1636. B. 28.

(2) Ibid.

(3) Ibid. ad Od. I. 398.

(4) Il. φ. 571.

(5) Il. γ. 278.

(6) In the Heraclæan Table, the aspirate is dropped from *άλια*, a *congregation*; which, according to this hypothesis, ought to be ΦΑΛΙΑ.

(7) Od. P. 23.

(8) Il. B. 231.

and κερην δ'ε γαρμεῶ Λγαμεμενος (1);

no do I recollect an instance in which the first person active occurs in this form, and with this *potential* or *conditional sense*, followed by a consonant. Hence I cannot but suspect some corrupt apocope or abbreviation, though I have no more probable emendation to offer than substituting the common form of the potential mood, which I should not deem admissible without authority; for though the change of obsolete to common forms has been general and uniform, it is very improbable that a corrupt change of one common form to another should have taken place uniformly through so many passages, and been supported by the concurrent testimony of so many copies and editions.

The fourth is only a different theme of the third, such as were perpetually arising in the infinite flexibility of the Greek tongue.

The fifth is derived from ΑΤΣΣΑ, the *canine madness*, and seems to have a near affinity with the sixth, ΑΑΤΦΩ, though differently applied. Both, probably, are ultimately derived from ΑΤΦΩ.

The sixth seems to be derived from the adjective ΑΑΑΦΟΣ, composed of the Α privative and the verb ΑΑΦΩ.

The reduplication of the first syllable in the third theme of it I have ventured to consider as a corruption, introduced, like many others of the same kind, to fill the metre when rendered defective by the loss of the aspirate. In its present form, it seems to have an affinity with αλαλητυς, the *military shout* (so called from the exclamation ΑΑΑΑΑ, whence came the verb ΑΑΑΑΚΩ), which is, however, a word of a totally different class, being one of the very few employed by Homer not of Greek extraction, and perhaps the only one that can be supposed, with any degree of probability, to have come from the East.

The eighth is regular and unvaried through all its flexions; but the ninth might be ΑΑΟΙΑΩ as well as ΑΑΟΦΩ, did not the substantive, which is uniformly αλωη or ΑΑΟΦΗ, and never αλωη or ΑΑΟΙΗ, point out its true form.

The tenth is written, in different tenses, with and without the aspirate, but never occurs in Homer with the two Lambdas. The occasional omis-

sion of the aspirate is probably a licence of later times, though it may have been dropt, as the consonants were elided, in particular tenses, or according to particular dialects.

V.	1. αἰρω or αἰρεω	<i>tollo</i>	{ AIEIPΩ, AIEIPEΩ, &c.
	2. αἰρω or αἰρεω, fut. ἀρῶ, <i>capio, sumo</i>		{ AIEIPEΩ, AFAIPΩ, &c.
	3. ἀρω	<i>convenio</i>	FAPΩ.

The two first being equally abbreviations of αἰρω, antiently written AIEIPΩ or AFAIPΩ, were probably originally of the same form; but the aspirate having been dropt in some dialects, and the initial vowel in others, two verbs were formed, differing a little, but very little, in meaning, for our verb TAKE comprehends every signification of both. I suspect, however, that they were not discriminated in Homer's time, but that both were written AIEIPΩ, &c.; for the vowel is never sustained before the second or aspirated form; and the contraction in the flexions is perfectly regular.

Upon a very antient medal of Thebes, in the cabinet of the Author, is the word ΕΥΡΑΡΑ (1), the contracted Æolic or Doric genitive of ΕΥΡΑΡΑΣ; which, whether it be the name of a magistrate, or title of a deity, must, I think, be derived from the third verb, the perfect tense of which is now ἀρηρα, and the corresponding participle both ἀρηρας and ἄρᾰρας. It appears, however, from the medal, that the original form of the verb was, as I have supposed, FAPΩ, and consequently its regular flexions FEFΑΡΑ and FEFAPΩΣ, the penultimate of which, beginning with an aspirate and ending in a liquid, may, on either account, be either long or short, and thus supply both the metre and sense without any anomaly. We have, however, ἄρᾰρω, with its past imperfects ἄρᾰρον and ἄρᾰρισκον, and also the participle ἄρᾰρων; but, in all instances where they occur, FAPΩ, EFAPON, FAPIΣKON, and FAPΩN, will equally fill the places.

The derivatives of the second and third verbs were of course aspirated consistently with the roots; but it is not always easy to distinguish them from each other; for, as the one was used metaphorically to signify *choice*, its meaning approached that of the other, which signified *fitness*. The one aspirate having also been totally lost from the Alphabet, and the other

(1) See Dutens, p. 158, where the same medal is published.

funk into a sort of accentual mark, applied according to certain whimsical rules, independent of etymology, such corruptions have taken place, that it is impossible in every instance to ascertain the original orthography, more especially where so little information can be had from the metre. The original form of the second, indeed, being ΑΦΕΙΡΩ or ΑΦΑΙΡΩ, naturally produced the derivatives ΑΦΟΡ, ΑΦΟΡΤΗΡ, ΜΕΤΕΦΟΡΟΣ, &c. now written αφορ, αφορτηρ, μετηφορος, &c. the Α in the two first being either long or short, and the Ε in the third long on account of the aspirate. 'Αμμα is also from the same root; but ἀμμαζω should be from the third verb, though uniformly written with the common aspirate. Αφτια, αφτυνη, &c. are also from the third, and therefore should be ΦΑΡΤΙΑ, ΦΑΡΤΥΝΩ, &c. unless the aspirate was habitually dropt in these derivations, which was probably the case even in the time of Homer, for I do not recollect an instance where it is required to sustain the metre. Αρισον, *prandium*, was, however, probably ΦΑΡΙΣΤΟΝ, and thus distinguished from ΑΡΙΣΤΟΝ, *optimum*, and not by the first syllable being long, as Clarke has supposed. The instance of αναριςος with the second syllable long, cited by him from Aristophanes and Theocritus, is wholly irrelevant; new habits and different dialects having in their times totally changed the pronunciation of the language; so that he might as well have cited a word from Pope to prove the right accent of a word in Chaucer. All the manuscripts and printed editions have uniformly εντυοντο αρισον, and not εντυοντ' αρισον, as he has given it; wherefore I conclude that the true reading is ΕΝΤΥΝΟΝΤΟ ΦΑΡΙΣΤΟΝ.

VI. 1. αφη *precatio* ΑΦΗ. ●

2. αφη *noxa* ΦΑΦΗ or ΙΑΦΗ.

The second word is always preceded by a vowel or the paragogic Ν, except in one instance, and there we should probably read ΑΜΥΝΕ ΙΑΦΗΝ or ΙΑΦΗΝ for αμυνον αφην, the verb being an imperative. Hence we may safely conclude that it was aspirated; but whether with the F or F is very much to be doubted. The Venetian Scholiast certainly favours the former when he says that αραιος, *slender* or *ductile*, ought to be written αραιος, otherwise it would signify *noxious* (1). Our word WAR also, apparently derived from the same root, seems to support this orthography; though

(1) In II. Σ. 411.

there is no reason to believe that *Αρης* was so written in Homer. It must, however, be of the same extraction, and was probably terminated originally in -ΕΨ, whence the oblique cases are *αρης -ηι -ηα*, properly ΑΡΕΦΟΣ -ΕΦΙ -ΕΦΑ. The accusative *αρην*, which occurs only before a vowel, is a corruption of ΑΡΕΦ' (1).

VII. *Αργης -ητος*, and *αργης -ετος*, are generally supposed to be the same word; but, nevertheless, I believe they are totally different; for I know of no licence that can double or extend the penultimate vowel in the oblique cases, without the aid of a liquid or aspirate, but what would subvert the analogy of all language. They are applied too to objects so different in their natures, that it is scarcely possible that they should signify the same properties; for when the penultimate vowel in the oblique cases is long, the epithet is always joined to something splendid or agreeable, as *αργητα κεραυνον*, *εανω αργητι φαεινω*, &c.; but, when it is short, it is never employed except to describe the fat of a dead carcase, as *ασειν εν τροιη ταχως κυνας αργητι δημω*. It is possible that the first might have been written ΑΡΓΕΨ -ΕΦΟΣ, and signified *emitting whiteness or splendor*; for most, if not all, words ending in -ΕΨ, were significant of *action*. The other might have been written ΑΡΓΕΣ -ΕΤΟΣ, and have signified *the dead inactive quality of whiteness*. This distinction may perhaps appear refined; but such refinement belonged to the Greek language: thus *ΕΠΠΕΙΟΣ* or *ΕΠΠΙΚΟΣ* signified any *person or thing which passively belonged to horses*; but *ΕΠΠΕΨ* the *person actively belonging to them*, that is, *he who rides or drives them*.

VIII.	1. δαιω	<i>accendo</i>	ΔΑΨΩ.
	2. δαιω	<i>divido</i>	ΔΑΙΩ.
	3. δαεω	<i>dico</i>	ΔΑΕΩ.

From the first come ΔΑΨΙΣ, ΔΑΨΟΣ, ΔΑΨΙΟΣ or ΔΕΨΙΟΣ (employed metaphorically to signify *destructive* in general); and thence ΔΕΨΩ, ΔΕΨΙΩ, &c. which are all written in the ancient manner, except that the aspirate has been dropt, and the H introduced instead of the E, to supply its office in giving the syllable its due length. The I has also, in the flexions of the verbs, been joined, in the form of an *iota subscriptum*, to the preceeding instead of the succeeding vowel; whence we have *δησας*,

(1) See II. 2. 100.

&c. instead of ΔΕΦΙΟΣΑΣ, &c. Δηουν I believe to be a corruption of ΔΕ-
FION, formed according the common mode of the Attic contractions; but
nevertheless, ΔΕΦΙΟΟΝ, the regular flexion of the more usual theme, may
equally be a word of two syllables, and therefore the true antient form.
The first syllable of the adjective δηῖος is frequently short, which proves in-
disputably that it was antiently written ΔΕΦΙΟΣ, the first syllable of which
might naturally be either long or short, whereas no licence could shorten a
double vowel in this place. Δαλος and δῆλος are from the same root, and
were originally written ΔΑΦΕΛΟΣ, both being the same word, employed
literally and metaphorically, and contracted, according to different local
idioms, to ΔΑΦΛΟΣ, ΔΑΕΛΟΣ, ΔΕΕΑΟΣ, and ΔΗΛΟΣ. Hence we find in
Hesychius ΔΑΒΕΛΟΣ, δαλος, Λακωνες, ΔΑΕΛΟΝ, διαδηλον, and ΔΕΕΑΟΝ, δῆλον.
Δαῖ is supposed by Damm and others to be a contraction of δαῖδι or ΔΑΦΙ-
ΔΙ, the dative singular of δαῖς or ΔΑΦΙΣ, *a torch*; but as it is always used,
when thus abbreviated, in a sense which it never signifies when at length,
I suspect it to be a different word from the same root, the regular flexions
of which would be ΔΑΦΣ -ΑΦΟΣ, -ΑΦΙ, &c.; though, as it only occurs
in one case, the analysis of it cannot be very certain. It is evidently em-
ployed metaphorically to signify a *fight*, in the same manner as ΔΕΦΙΟΣ
or ΔΑΦΙΟΣ (which seems to be the adjective regularly formed from it), is
to signify *destructive*.

From the second verb came ΔΑΙΣ -ΙΤΟΣ, a *feast* or *entertainment*, so
called because the provisions were always divided regularly among the
guests. Hence come various other words, such as ΔΑΙΝΤΜΙ, ΔΑΙΤΕΟ-
ΜΑΙ, ΔΑΙΤΡΟΣ, &c. which will be all found conformable to their roots
through all their flexions and variations.

The third is regular through all its flexions in the present orthography.

IX.	1. δειω	<i>ligo</i>	ΔΕΩ.
	2. δηω	<i>invenio</i>	ΔΗΩ.
	3. δειω	<i>egco</i>	ΔΕΥΩ.
	4. δευω	<i>rigo</i>	ΔΕΥΩ.
	5. δυω	<i>subeo</i>	ΔΥΩ.

The forms and flexions of these verbs are obviously pointed out by the
sense and metre. From the first came ΔΗΜΟΣ or ΔΕΕΜΟΣ, *a people*;
and from the fourth, probably, δημος or ΔΕΤΜΟΣ, *fat*, which some an-

tient grammarians, however, derived from *δαιω* or ΔΑΙΩ, to burn (1); in which case it must have been written ΔΕΕΜΟΣ; and this may possibly be right.

X.	1. δῖω	<i>fugio</i>	ΔΣΙΩ or ΔΔΙΩ.
	2. δῖω or δῖεω	<i>fugo</i>	ΔΙΩ or ΔΙΕΩ.

The forms of these two verbs are distinguished by the single vowels preceeding the former being always long, and those preceeding the latter always short; otherwise they might be really the same word, used sometimes in a neutral and sometimes in an active sense.

The first has been already very fully examined, and the second has nothing particular in any of its flexions. It seems to have been doubted among the antient Criticks to which the word employed by Hector in Il. X. 251 belonged; whence some editions gave it in the first person, *δῖον*, and others in the second, *δῖς*, the latter of which was most generally approved, though the former prevails in our modern copies.

XI.	1. ἐλῶ	<i>cipio</i>	FEΛΩ.
	2. ἐλῶ or εἰλῶ	<i>volvo, congreco</i>	FEΛΩ or FEΙΑΩ.

The flexions and derivations of these two verbs have been much confounded by the modern restorers of the Digamma, who, because both began with a letter capable of sustaining the preceeding vowel, concluded that both began with that aspirate (2). The one, however, being already aspirated, there is no reason for altering it, especially as the aspirate serves to distinguish it from the other, which is so different in meaning. The same may be said of its derivatives FEΛΩΠ, FEΛΔΟΜΑΙ, &c.; from the latter of which, indeed, the aspirate has been dropt in compliance to the absurd rules of the school-reformers of the orthography, though both are equally derived from FEΛΩ (3), and should consequently be written according to etymology.

FEΛΩ or FEΙΑΩ, having begun with a letter long obliterated and forgotten, has of course been more disguised, though not so much so as to be very difficult to be traced in any of its flexions and derivations. Dawes has remarked that *ελσας* should be FEΛΣΑΙ, and *εελεμενος*, FEFEAMENOS; and consequently the same analogy must regulate the orthography of every

(1) Schol. Ven. in Il. e. 240.

(2) See Dawes de Conf. vel Aspirat. Vau.

(3) See Eustath. p. 35. l. 42.

word derived from it. Ελιξ should be ΦΕΑΙΚΣ; ελισσω, ΦΕΑΙΣΣΩ; and the reduplications ελελιξε, ελελιχθησαν, &c. only the regularly augmented tenses, ΕΦΕΑΙΚΣΕ, ΕΦΕΑΙΧΘΗΣΑΝ, &c. Hence the last syllable of κυανος is extended before ελελικτο, not by any stress or emphasis upon the Σ, but by the natural effect of the Φ.—ΚΥΤΑΝΕΟΣ ΦΕΦΕΑΙΚΤΟ ΔΡΑΚΩΝ(1). The imperfect might indeed seem more proper in this place; but the past perfect, ΟΡΩΡΕΧΑΤΟ, having been employed a few lines before to express the same time (2), proves that this must be equally a past perfect. ΕΛΕΛΙΔΣΩ, *to shake or vibrate*, is a word of a different extraction, though confounded in the flexions with ΦΕΑΙΣΣΩ, *to turn*, by the defects of the present orthography.

From ΦΕΛΩ and ΦΕΛΩ are derived ολοός or υλος, properly ΙΟΛΟΦΟΣ or ΙΟΛΦΟΣ, *baneful* or *destructive*, and υλος, afterwards ολος, properly ΦΟΛΟΦΟΣ or ΦΟΛΦΟΣ, *collected* or *whole*, and metaphorically *curled* or *wolly*, whence the Latin verb *volvo* was formed without any change but that of the Φ to its correspondent letter in that alphabet. When the first adjective is in three syllables the penultimate is in a very few instances long, whence the Venetian Manuscript has it with the diphthong, as μιναι ολοιη μοιρ' επεδησεν (3); and η γαρ εγ' ολοιησι φρεσι θυει (4); which may possibly be right, though ΟΛΟΦΗ is the more regular form, the penultimate of which may be either long or short. It should, I believe, be pronounced in the same manner in some instances where the contracted form is now employed, as in δειδια γαρ μη υλος ανηρ— (5); Αγαμεμνονι υλον ονειρον— (6); and βασκ' ιθι υλε ονειρε (7); which should probably be ΔΕΔΔΙΑ ΓΑΡ ΜΗ-ΙΟΛΥΦΟΣ ΑΝΗΡ—; ΑΓΑΜΕΜΝ' ΙΟΛΥΦΟΝ ΟΝΕΙΡΟΝ—; and ΒΑΣΚ' ΙΘ' ΙΟΛΟΦΟΣ, ΟΝΕΙΡΕ. In this last instance I would substitute the nominative on account of the metre, as in φιλος ω Μειλαι—; αλλα φιλες, θανε και συ—, &c.; in which φιλος is not an Attic vocative, as some have supposed, nor a nominative put for a vocative, but a nominative regularly joined to a vocative by means of a verb or participle understood, the expression being elliptic for ος ει φιλος or φιλος περ των: In the same manner ΒΑΣΚ' ΙΘ' ΙΟΛΟΦΟΣ, ΟΝΕΙΡΕ, means literally *go baneful, O dream!* or

(1) Il. A. 39.

(4) Il. A. 342.

(6) Il. B. 6.

(2) Ibid. 26.

(5) Il. Φ. 536.

(7) Il. B. 8.

(3) Il. X. 5.

go dream! that art baneful (1). It is possible that the initial aspirate might have been dropt from this adjective even in the time of Homer, and that it might have been written ΟΛΟΦΟΣ and ΟΛΦΟΣ; from which the verbs ΟΛΦΩ, ΟΛΦΥΜΙ, and ΟΛΦΕΚΩ, are derived, as *volvō* is from ΦΟΛΦΟΣ, and of course should follow the orthography of the root, except that the F is elided in the flexions as the second T is in the flexions of ΤΥΠΤΩ. *Ελεος*, a table *to turn or dress meat upon*, and *ελεος*, *mercy*, were antiently distinguished in the same manner, the first being from ΦΕΛΩ, and written ΦΕΛΕΟΣ, and the second, a word of less certain etymology, ΕΛΕΟΣ. *Έλος*, a bog, *ιλος*, mud or clay, *ιλιδον* (or, as in the Venetian Manuscript, *ειλαδον*), *collectively on bodies or troops*, *ελαμος*, a mob or crowd, *ωλξ*, a furrow, the name of the city *Ιλος*, &c. are likewise from ΦΕΛΩ or ΦΕΙΛΩ, and should consequently be written ΦΕΛΟΣ, ΦΙΑΥΣ, ΦΙΑΔΔΟΝ or ΦΕΙΔΑΔΟΝ, ΦΟΛΑΜΟΣ or ΦΟΛΦΑΜΟΣ, ΦΟΛΚΣ, ΦΙΑΙΟΣ, &c. by which means the metre will be rendered correct as well as the etymology distinct.

Αλλος and αλλιζω should also be ΞΑΦΟΛΦΟΣ and ΞΑΦΟΛΦΙΔΣΩ, for the A prefixed, being what is called the *αθροισικον*, or *collective*, should be aspirated (2); whence Aristarchus aspirated *αθροος* (3), as the Attics did *αθρεω* (4), and others *αδελφος*, *αμαξαι*, *αθυρμα*, and all the words of this kind (5) from which the initial letter had been dropped through local and habitual corruption, and the defects of a new Alphabet. It was dropt from ΞΑΘΡΟΦΟΣ for no better reason than because an aspirated consonant followed, which was contrary to the rules of the later grammarians (6). For reasons equally frivolous it was probably dropt from *αδινος*, which Damm would derive from the same root as *αδην*; but the sense in which it is always employed shews that the initial is the A *αθροισικον*, and therefore, that it ought to be preceded by the aspirate. Similar corruptions seem in some instances to have taken place in affixing it; whence probably the A privative is aspirated in *αμαρτω*, contrary to general analogy, and, apparently,

(1) Damm supposes that *ελος* in both these instances means *whole* or *entire*; but I think Clarke's interpretation, which is also that of the Scholiast, better.

(2) Eustath. p. 16, l. 32.

(3) Ibid. p. 996, l. 10.

(4) Ibid. 1387, l. 7.

(5) In the first Sigean Inscription we find ΗΑΔΕΛΦΟΙ.

(6) Eustath. p. 1387, l. 1.

to the practice of Homer (1); for in the numerous passages where this verb is employed the aspirate is never required by the metre. It appears also from an obsolete word, which occurs only in some copies (2), and which has been explained by the antient Critics, that there must have been two verbs of this form, very different in meaning, and only discriminated by the aspirate, $\text{FAMAPT}\Omega$ from FAMA and $\text{APT}\Omega$ or $\text{FAPT}\Omega$; and $\text{AMAPT}\Omega$ from A and $\text{MAPHT}\Omega$.

XII. 1. $\epsilon\rho\omega$, $\epsilon\rho\epsilon\omega$ or $\epsilon\iota\rho\epsilon\omega$ *dico* $\text{FEP}\Omega$, $\text{FEPE}\Omega$ or $\text{FEIPE}\Omega$.

2. $\epsilon\rho\omega$, $\epsilon\rho\epsilon\omega$ or $\epsilon\iota\rho\epsilon\omega$ *rogo* $\text{EP}\Omega$, $\text{EPE}\Omega$ or $\text{EIPE}\Omega$.

The metre points out the different forms of these two verbs, the first requiring the aspirate to sustain the preceeding vowel in almost every instance, which the second never does. The derivatives, however, from the first are $\rho\eta\tau\omicron\varsigma$, $\rho\eta\tau\eta\rho$, $\rho\eta\tau\omega\rho$, &c. but as the Laconians wrote them with the B, $\text{BPHTO}\varsigma$, BPHTHP , $\text{BPHT}\Omega\rho$, &c. we may conclude that the old Homeric form was with the F, $\text{FPHTO}\varsigma$, FPHTHP , $\text{FPHT}\Omega\rho$, &c. the regular contractions of $\text{FEPHTO}\varsigma$, FEPHTHP , $\text{FEPHT}\Omega\rho$, &c. which were the regular nouns, formed according to the common rules of analogy from the verb. In their present forms they appear to be from $\rho\epsilon\omega$, $\rho\lambda\omega$, which was antiently written $\text{PEF}\Omega$, whence came $\text{POFO}\varsigma$, contracted to $\text{POF}\varsigma$, and now written $\rho\upsilon\varsigma$. The antient grammarians and scholiasts found a difficulty in the flexion of the word $\chi\epsilon\iota\mu\alpha\rho\epsilon\varsigma$; for not all the licence of contraction and extension, in which they so freely indulged themselves, could deduce from it the plural $\chi\epsilon\iota\mu\alpha\rho\rho\omicron\iota$ (3). The case is, that this word has suffered a double corruption; first, by omitting the second O and substituting the Y for the F, and then by doubling the P to make the second syllable long. The true word, formed according to the regular analogy of the language from XEIMA and $\text{PEF}\Omega$, is $\text{XEIMAPOFO}\varsigma$, the regular plural of which is XEIMAPOFOI ; and I believe that, if these forms be adopted instead of the present, in every instance where Homer uses it, the descriptive beauty and rapidity of his metre will be as much improved as

(1) Hesychius has nevertheless, as before observed, an Λ privative with the F; but this was probably another local corruption.

(2) See MS. and Schol. Ven. II. E. 656; Σ . 571; Φ . 162; and Υ . 414.

(3) See Schol. Ven. in II. Δ . 452.

the regularity and precision of his grammar. If it was contracted, it must have been to ΧΕΙΜΑΡΦΟΣ.

Ερρω, *eo in perniciem*, is of an extraction different from any of these, though it appears from Hesychius to have been written FEPPΩ (1).

XIII.	1. εω or ω	<i>sum</i>	ΕΩ or Ω.
	2. εω, βεω or βρω,	<i>vado</i>	FEΩ, BEΩ, or BAΩ, the Laco-
			nian idiom having in this instance become general.
	3. ἔω	<i>mitto</i>	HEIΩ.
	4. ἔω	<i>{ sedeo, vel federe facio }</i>	HEΩ.
	5. εὔω	<i>ustulo</i>	HEFΩ.
	6. ὠ	<i>vestio</i>	FΩ.

To these some add ἔω, *expleo*, and thence derive εἰωμεν or εἴομεν (2) (which occurs only once), and ἐντο (3), but the last is from IHMI, the form in -MI of HEIΩ, and the former is probably a corruption. The Scholiast says, that some antient editors gave χεομεν (4), signifying ὑποχωρησομεν; and this is probably right, χεομεν or XEFOMEN being the Ionic mode of writing XAFOMEN, from XAFΩ, the primitive form of χαζω, whence comes χυα or XEFA, the *retreat* or *hole* of a serpent. Χεω or XEFΩ is usually employed metaphorically to signify *pouring out*, whilst XAFΩ and XΑΔΣΩ retain their primitive signification of *yielding place* or *vacuity*, whence came XΑΦΟΣ, XΑΣΜΑ, &c. In Od. Σ. VI. 17, we have however, εὐδος δ' ἀμφοτέρως ὅδε χεῖσεται, *this threshold will afford room for us both*.

The verbs which I have collected under this head being composed entirely of vowels and aspirates, the most flexible and variable parts of the most flexible and variable language ever spoken by man, they have naturally varied their forms more than any others, so that it is extremely difficult to trace every flexion to its proper theme, and still more so to discriminate the corruptions of later times from the customary dialects of the Poet's own age and country. Each of them has its termination in -MI, as indeed

(1) In BAPPEI and FEPPΩ, that is, FEPPΩ.

(2) Επει χ' εἰωμεν πολέμοιο. Il. T. 402, al. εἴομεν.

(3) Εξ ἐρον ἐντο, *expelled the desire*.

(4) Επει χεομεν πολέμοιο.

every other verb had; but in these it was so prevalent that the original form grew obsolete, except in the flexions, at a very early period.

The forms of the tenses in the first are still quite regular, except that the future *σομαι* is from the passive, though the Aorist *ησα*, *σα*, or *ηα*, is from the active. The imperfect *εν* is usually replaced by *ενν*, from the termination in *-μι*, which was also pronounced *ην*, the middle vowel being made to coalesce indifferently with the succeeding one, or with the preceding augment. When the augment was omitted it was *ην*, as the Aorist was *εσα*, which being the Attic forms, became general for the imperfect, the Aorist having grown obsolete, except in the third person plural, *εσαν*, and that was adopted for the imperfect. *Ηην*, which occurs only once in the *Iliad* (1), and twice in the genuine parts of the *Odyssey* (2), is the past perfect, regularly *ηνν*. Other variations, such as the *Σ* in the future and Aorist being pronounced double, single, or not at all; the second person singular being contracted or at length, &c. will point out themselves to all who are conversant in the language, and will consider it according to its analogy, without placing too much confidence in our common school-grammars, where he may find the antient regular forms of the tenses given as licentious deviations of dialect.

The second varied its form to *ΕΦΙΩ*, *ΙΩ*, &c. from which various flexions and derivatives were formed. The Latin *VADO*, however, which is the same word in a different dialect, proves that the original was written with the *F*. Our old verb *WEND* too, of which we still use the past tense *WENT*, seems to have come from *FENTI*, the antient form of the third person plural of *FHMI*. Hence likewise came *FETOΣ* (now written *ετος*, but in the Heracléan table *ΕΤΟΣ*, and in Hesychius *ΓΕΤΟΣ*), *a year*, or *period of the going round of the sun* (3); and *FEΔNON* or *EFEΔNON*, *a marriage portion*, probably formed from the antient theme *FEΔΩ*, corresponding with the Latin *VADO*, whence comes our word *WED*. The adscititious *F*, which often occurs both in verbs and substantives, is not, as Lennep sup-

(1) *Λ*. 807.

(2) *T*. 283, and *Ω*. 342; the recapitulation in *ν*. 310, &c. seems to be spurious.

(3) Hence, as Mazzochi has observed, came the Latin word *vetustus*, of which *vetus* is a contraction; the old Greek being *ΕΤΟΣΤΟΣ*, literally *annus*.

poses, an arbitrary prefix (for no such licence can exist in any language), but marks a new theme, formed from an augmented tense, such as the Greeks were continually in the habit of making. *ἔτης*, a fellow-citizen, seems, in its present form, to be of the same extraction as *ετός* or *ἑτός*, though it is in reality very different. Some antient grammarians supposed it to be an abbreviation of *ἑταῖρος*, and that therefore it ought to be written *ἑτης*, unless the aspirate was dropt by local or temporary habit (1). It appears, however, to be rather the root than the derivation of *ἑταῖρος*; and that it ought to be written with the aspirate, we have the undoubted authority of the very antient Lesbian medal, on which we find the genitive plural *ἑταῖον*, either as the title of the local deities represented upon the coin, or as an appellation of the citizens, in the same manner as *Πολκοῦ* (a word of the same origin as the Latin *volgus*, and our *folk*) is employed for *Δῆμος* upon a medal of Cnossus, in Crete, belonging to the collection of Mr. Cratcherode. From *ἑτης*, or at least from the same root, comes *ετός*, true or certain, which therefore ought to be *ἑτέος*; but *ετῶσιος*, vain or transitory, must be from *ἑτώ*, and therefore written with the other aspirate, *ἑτῶσιος*. From the form *ἑτώ* probably came the adjective *ὅμοιος*, regularly *ἑτομῖος*, that which comes equally upon all, which is therefore pronounced in four syllables with the penultimate long; but *ἑτών* and *ἑτία* are from *ἑτίω*, and were therefore *ἑτίων* and *ἑτία*; whence the last is sometimes pronounced in two, and sometimes in three, long syllables, *ἑ-τία* and *ἑ-τί-α*.

The third of these verbs exists only in the termination in *μι*, *ἑμμι* and *ἑἑμμι* or *ἑἑμμι*, though it seems antiently to have been in *-κῶ*, *ἑκῶ*, whence comes the Æolic Aorist *ἑκῶ*, properly *ἑἑκῶ* for *ἑἑκῶ*. According to modern orthography, the simple aspirate, now signified by the mark ('), scarcely ever occurs in the middle of a word, except with the aspirated liquid ρ, which being necessarily pronounced with a forced as well as constrained expiration, does not want it, and therefore never has it in any ancient inscription. On the pillars of Herodes Atticus, however, inscribed under the Antonines in imitation of the very antient orthography, we have *ἐνὸδία* for *ἐνὸδία*, and, in the Heracleian inscriptions *ἀνῆ-*

(1) See Schol. Ven. in ll. Z. 239.

ΩΣΘΑΙ, ΠΑΡΗΞΕΤΑΙ, &c. for *ἀνίσθαι*, *παρήξεται*, &c. all written according to etymology; which ought therefore to be our guide in this as well as other respects. *ἄσπερ* should be ΑΨΠΡΟΣ, *αὔπνοος*, ΑΨΤΗΝΟΣ, &c. &c. Even in the flexions of the verbs, when the Σ was elided from the second person singular, the soft vowel aspirate Ψ was substituted in its place, as ΠΟΙΨΑΙ for ΠΟΙΗΣΑΙ, now written *ποιηαι* (1), which may account, in many instances, for the metrical quantities being sustained. I have hence ventured to suppose, that the verb in question should be written with two aspirates, by which it is not only distinguished from others of similar form and different meaning; but a reason is given why the first syllable of the participle *ἰμμενος* is uniformly long, it having been written antiently ΗΨΜΕΝΟΣ. From this form probably came *ιωη*, which, in that case, must have been regularly ΗΨΟΨΗ. *ἰον*, or (as in some editions) *ιον*, a missile dart or arrow, is derived from this verb, and therefore should be ΗΨΟΝ; as *ἰον*, a violet, should be ΨΙΟΝ, according to the Latin *viola*, derived from the same root.

The fourth verb of this head is varied to ΨΕΑΣΩ and ΨΑΣΩ or ΨΕΔΩ, the regular flexions of which frequently occur.

The fifth I have supposed, from general analogy, to have been written ΨΕΩ rather than ΨΕΥΩ; but the present orthography may nevertheless be right in this instance.

The sixth, I venture to conclude, was written with the Ψ rather than the Φ, because the Latin word *vestis* is evidently derived from it, and because the Laconians wrote it with the Β (2); but, as these simple aspirates were fluctuating, and varied with local habit, it is impossible to decide, without better authority, in what manner Homer wrote it. *ἔαρος*, a robe, is certainly derived from it, as *ἱαρος*, subtle, probably is from *ἰαω* or ΕΨΑΩ, to leave or permit. At present these two words differ only in the quantity of the second syllable; a difference for which there is no apparent reason; but, if my conjecture is well-founded, the first ought to be written ΨΕΑΝΟΣ, and the second ΕΨΑΝΟΣ, by which the form becomes as different as the meaning, and a sufficient reason is given for the Α being invariably short in the one, and invariably long in the other. *ἔθερ*, *ἠθερ*.

(1) Etymol. magn. in Voce *εἰσος*. Villosion, Proleg. in Homer. p. 2.

(2) Etymol. magn. & Hesych.

&c. are from this root, and therefore should be written, as before observed, $\text{FE}\theta\text{O}\varsigma$, $\text{FH}\theta\text{O}\varsigma$, &c. Hence BESTON or BETTON signified, in the Laconian dialect, both a *manner* or *custom*, and a *garment*, by a power similar to that which the word HABIT has in our own language (1).

XIV. 1. $\epsilon\rho\gamma\omega$, perf. $\epsilon\sigma\rho\gamma\alpha$, *opero*, $\text{FEP}\Gamma\Omega$, perf. $\text{FE}\Phi\text{OP}\Gamma\text{A}$.

2. $\epsilon\rho\gamma\omega$, perf. $\epsilon\sigma\rho\gamma\alpha$ or $\epsilon\epsilon\rho\chi\alpha$, *arceo*, *include*, $\text{FEP}\Gamma\Omega$, perf. $\text{FE}\text{FEP}\Gamma\text{A}$ or $\text{FE}\text{FEP}\chi\text{A}$, as in the Heracleean Inscription.

From the first come $\text{FEP}\Gamma\text{ON}$, $\text{AFEP}\Gamma\text{O}\varsigma$, &c.; and from the second, $\text{FEP}\text{KO}\varsigma$, FEPMA , &c. which are still written with the aspirate, though it has been dropt from their root. Dawes perceived that an aspirate or consonant was wanting to each, in order to support the metre; but, not attending to the metrical power of the F , nor taking the trouble to trace the different derivations, he prefixed the F to both, and thus confounded two words as different in form as in meaning. The second was often written with what Lennep calls the adscititious E (which he supposed to have been arbitrarily prefixed), $\text{FE}\text{FEP}\Gamma\Omega$; but this is a new form from the augmented tense. It seems also to have been written with the old Ionic, or, as the grammarians called it, the Attic I , $\text{FEIP}\Gamma\Omega$, for in this dialect they allowed it to have been aspirated (2). They have not, however, inserted the aspirate in $\alpha\pi\theta\epsilon\rho\sigma\epsilon\iota$ (Il. Φ . 283), though the natural means by which the second vowel was made long, $\text{A}\text{P}\text{O}\text{H}\epsilon\rho\sigma\epsilon\iota$; for, that so it ought to be written, and not with the F , as Clarke has conjectured, is proved by the first word of the preceeding line:

$\text{E}\rho\chi\theta\epsilon\nu\tau'$ $\epsilon\nu$ $\mu\epsilon\gamma\alpha\lambda\omega$ $\pi\omicron\tau\alpha\mu\omega$, $\omega\varsigma$ $\pi\alpha\iota\delta\alpha$ $\sigma\upsilon\phi\omicron\rho\omicron\varsigma\omicron\nu$

$\text{'O}\nu$ $\rho\alpha$ τ' $\epsilon\nu\alpha\nu\lambda\omicron\varsigma$ $\alpha\pi\omicron\epsilon\rho\sigma\epsilon\iota$ $\chi\epsilon\iota\mu\omega\nu\iota$ $\pi\epsilon\rho\omega\nu\tau\alpha$.

XV. 1. η $\eta\epsilon$ *an?* *vel.* EF EFE or H , HE .

2. $\tilde{\eta}$ *certè* H or EE .

The first of these words, when in one syllable, is usually sustained before a vowel; whence Dawes concluded that it was written EF . In some instances, however, it forms but one syllable with the negative $\epsilon\kappa$; whence I am rather inclined to believe that the regular form was always in two syllables, H E , and that the last vowel is elided, in the case abovementioned, so as to form H' .

(1) Etymol. magn. & Hesych. as restored by Meursius in Laconic. lib. III: c. vi.

(2) See Schol. Ven. B. Il. Φ . 282.

XVI.	1. $\theta\iota\omega$ or $\theta\omega$	<i>pono</i>	$\Theta\epsilon\Omega$ or $\Theta\Omega$.
	2. $\theta\iota\omega$	<i>curro</i>	$\Theta\epsilon\phi\Omega$.
	3. $\theta\iota\omega$ or $\theta\alpha\iota\omega$	<i>video, miror</i>	$\Theta\epsilon\phi\epsilon\Omega$ or $\Theta\alpha\phi\epsilon\Omega$.

From the augmented tenses of the first come $\tau\iota\theta\eta\mu\iota$ and $\theta\eta\kappa\omega$ or $\Theta\epsilon\kappa\Omega$, which more frequently occur; but $\theta\iota\tau\omega$, the third person singular of the imperfect or second Aorist middle, can only be from the original theme; from which, as Herodotus observed, is derived the word $\Theta\epsilon\Omega\varsigma$, the first syllable of which is therefore invariably short.

I have ventured to conclude that the second was written with the aspirate, not only because it would naturally be distinguished from the first in a primitive language, remarkable for its perspicuity, but also because the two ι s in $\theta\iota\iota$, the third person singular of the imperfect or second Aorist, never coalesce into one syllable; and the second person of the future middle is $\theta\upsilon\sigma\sigma\epsilon\alpha\iota$, and the infinitive $\theta\upsilon\sigma\sigma\epsilon\sigma\theta\alpha\iota$, which, I think, can only be corruptions of $\Theta\epsilon\phi\varsigma\epsilon\alpha\iota$, $\Theta\epsilon\phi\varsigma\epsilon\phi\alpha\iota$ or $\Theta\epsilon\phi\varsigma\epsilon\varsigma\alpha\iota$, and $\Theta\epsilon\phi\varsigma\epsilon\varsigma\theta\alpha\iota$, by the usual change of the F into an T.

The third has been much disguised by the introduction of the long vowels, and omission of the aspirate; but, nevertheless, the original form is discoverable, by regularly tracing the analogy in every flexion; and may in every instance be restored, without violence either to the sense or metre.

XVII.	1. $\kappa\iota\omega$ or $\kappa\epsilon\iota\omega$	<i>pono, jaceo</i>	$\kappa\epsilon\Omega$ or $\kappa\epsilon\iota\Omega$.
	2. $\kappa\alpha\omega$, $\kappa\alpha\iota\omega$ or $\kappa\upsilon\omega$	<i>uro</i>	$\kappa\alpha\phi\Omega$, $\kappa\epsilon\phi\Omega$, or $\kappa\eta\phi\Omega$.
	3. $\kappa\iota\alpha\omega$ or $\kappa\iota\alpha\zeta\omega$	<i>findo</i>	$\kappa\epsilon\alpha\phi\Omega$ or $\kappa\epsilon\alpha\delta\varsigma\Omega$.

The forms of the first appear to be regularly preserved; but the active form occurs only in a neutral sense, unless it be in Odyss. E. 425, $\kappa\omega\psi\epsilon\iota\delta'$ *ανασχομενος σχειζῃ δρυος ἣν λιπε κειων*, which Clarke, Damm, and others, explain, *that he struck the victim with the splinter of oak that he had left off cleaving*; but, besides that $\kappa\iota\omega$ no where else means to cleave, the tense in which it is here employed decidedly precludes that signification; for, according to Homer's idiom, it must necessarily have been the perfect or Aorist, instead of the present. I therefore believe that we should apply the latter part of the verse to the latter part of the action, and understand *the blow to have been struck with a splinter, which he then left, laying it down*. The very learned Christian Tobias Damm held that the neutral sense, in the antient Greek verbs, was the same as the active, except that the pro-

noun or substantive was understood, which may account for almost every verb having a neutral as well as an active or passive sense. This is often expressed by what is called the middle voice, of which more will be said hereafter. It is possible, however, that the passage in question may be corrupt, and that, instead of *κειων*, we should read *ΚΕΑΔΩΝ* or *ΚΕΑΣΑΣ*.

The second, I believe, should be always written with the F, instead of the I, to distinguish it from the first, whence, in Pindar, it is *καυω* or *ΚΑΦΩ*(1). The future, pronounced in the Ionic manner *ΚΕΦΩ*, may, indeed, appear to be thus confounded with the future of *ΚΕΦΘΩ*, *to hide*, which is now also *κευσω* or *ΚΕΦΣΩ*, but is regularly *ΚΕΦΘΣΩ*. The Σ, however, in the flexions of *ΚΑΦΩ* is elided; whence we have *εκηα* for *ΕΚΑΦΕΑ* or *ΕΚΕΦΕΑ*; and it is possible that this refinement might have taken place even in the time of Homer, for the Ionian Greeks shewed their abhorrence of this letter at a very early period. The Θ in *ΚΕΦΘΣΩ*, *ΟΘΣΩ*, *ΠΕΙΘΣΩ*, &c. might have been dropt, for the same reasons, at the same early period; for we have so few monuments of very early orthography, that it is impossible to trace accurately the history of these refinements.

XVIII.	1. <i>κλαω</i>	<i>frango</i>	<i>ΚΛΑΩ</i> .
	2. <i>κλαω</i> , <i>κλαυω</i> , or <i>κλαιω</i>	<i>lamentor</i>	<i>ΚΛΑΦΩ</i> or <i>ΚΛΑΙΩ</i> .

The first syllable of the second is always long in the flexions, and that of the first short, which points out the ancient difference in the orthography.

XIX.	1. <i>λις</i> , gen. <i>λιος</i>	<i>leo</i>	<i>ΛΙΦΣ</i> , gen. <i>ΛΙΦΟΣ</i> .
	2. <i>λις</i> , gen. <i>λιτος</i>	<i>lævis</i>	<i>ΛΙΝΣ</i> , gen. <i>ΛΙΝΤΟΣ</i> .

The first occurs only in the nominative and accusative singular in Homer, the latter of which is *λίνα*(2) in our present copies; whereas it ought to be *ΛΙΦΑ* according to the rule of flexion here stated. In a passage of Callimachus, however, cited in the Venetian Scholia, we have the dative plural *λίττοι*(3), that is, *ΛΙΦΕΣΙ*, which proves that the N, in the accusative, is a corruption, introduced to sustain the syllable, rendered defective by the loss of the F.

(1) See Nem. X. 65.

(2) Il. A. 480.

(3) Ibid.

I have ventured to suppose that the *N* ought to be added in the second, not only because it is a word of the same signification and etymology as *AINON*, but because this letter has been dropped, as before observed, out of many words, which in antient Inscriptions are formed with it.

- XX. 1. *οἶω* *fero* *ΟΙΩ.*
 2. *οἶω* *pulo* *ΟΙΦΩ.*

The first occurs only in the future, which is therefore usually treated as an irregular flexion of *ΦΕΡΩ*. In the Heracleian Inscription it is written with the aspirate *ΦΟΙΣΟΝΤΙ*, for *οἰσσοσι*.

The *I* in the second, being uniformly long in the Diæresis, must have been followed by the aspirate.

- XXI. 1. *ορῶ* *ruo* *ΟΡΟΦΩ.*
 2. *ορῶ* *concito* *ΟΡΩ.*

The first of these verbs is always employed in a neutral sense, and the second always in an active one, except when it occurs with the adscititious augment, as in *ορῶμαι* and *ορῶμε*, which are always neutral, and usually signify the imperfect tense. These singularities are extremely suspicious, and induce me to believe that these forms are corruptions of the regular flexions of the first verb; and that, instead of *ορῶμαι* and *ορῶμε*, we ought to read *ΟΡΟΦΕΙ* and *ΟΡΟΦΕ*. When they signify the perfect tenses they were probably written *ΟΡΟΦΕΙ* and *ΟΡΟΦΕ*, the regular augmented forms contracted. From these verbs are derived several words of significations apparently remote from each other, but which have nevertheless a very easy and natural connexion. *Ουρος* (masculine), the original form of which appears to have been *ΟΡΦΟΣ*, signifies an *impeller*, or *exciter to action*, and thence a *leader*, *director*, or *guardian*, in general. Hence also a *favourable wind that impels a ship*; and likewise a *slip or channel in the shore, by which a ship is launched or impelled into the water*. Thence it was employed to signify the *ditch or mound that divided the lands of different proprietors*, and, by degrees, a *mounding or termination in general*; to distinguish which from its other significations, later writers, and the custom of other dialects, changed the aspirate, and for *ΟΡΦΟΣ* wrote *ΦΟΡΟΣ*; but in the Heracleian Inscription it is without any aspirate. *Ουρον* or *ΟΡΦΟΝ* signifies *the act of impelling or exciting*; and *υρος*, *ΟΡΦΟΣ*, or *ΟΡΟΣ* (neuter), a *mountain*, that is, a *mass of earth, which seemed to have been raised*

or excited from the rest. ΟΡΟΣ is the whey or serum of milk, which is produced, or separated, from the coagulum by an action signified by the verb ΟΡΩ.

From each of these many other words are derived by a regular and uniform process; for, as the Greek is an original tongue, the complication and developement of its elements correspond exactly with the complication and developement of the ideas which they represent; so that the study of it leads to an examination of the first principles of the mind, and soars above the humble science of common grammar.

XXII.	1. <i>φωω</i> or <i>φωω</i>	<i>fluo,</i>	ΠΥΩ or ΠΥΕΩ.
	2. <i>φω</i>	<i>tueor</i>	ΠΥΦΩ.
	3. <i>ερω</i>	<i>traho, detineo</i>	FEPTΩ.
	4. <i>ερωω</i>	<i>retraho</i>	EPTKΩ.

The first of these verbs seems to be only a variation of dialect from ΠΕΦΩ, which was before considered.

The three last, being somewhat similar in their meanings as well as forms, have been more confounded by the change of the orthography than any others. To *draw*, *withdraw*, or *withhold*, may signify almost the same action; and, when applied to danger, may also signify *to save* or *defend*. The second is, however, usually distinguishable from the third, even in the augmented tenses, by the penultimate syllable being long; for in the third it is naturally short. Whenever, too, the unaugmented forms of the third are preceded by a vowel, that vowel is sustained; which proves that it was written with the aspirate.

The custom, however, of forming new themes from the augmented tenses has created such confusion in the flexions of these verbs, originally similar in meaning, and rendered similar in form by the loss of the discriminating letter, that it will be found extremely difficult to retrieve the ancient orthography, in all instances, without the aid of better manuscripts to ascertain the true readings.

The derivatives *φυμος*, *φυτηρ*, and *φυτας*, seem to be derived from both; though the first syllables of those derived from the third being contractions, as in ΦΗΤΟΣ, ΦΗΤΗΡ, and other words from ΦΕΩ; and the F being lost both from these and the others, the forms have been utterly confounded, at the same time that the sense of the context has preserved the different meanings. *Φυμος* should be always written ΦΥΜΟΣ, being derived

derived from $\Phi\epsilon\pi\tau\omega$, as is $\epsilon\upsilon\tau\eta\rho$ in Il. Π . 475, and Odyss. Σ . 261, and Φ . 173, where it should of course be written $\Phi\epsilon\tau\tau\eta\rho$; but, in Odyss. ρ . 187 and 223, it is evidently from $\pi\tau\epsilon\omega$, and therefore should be written $\pi\tau\epsilon\tau\eta\rho$. $\rho\upsilon\tau\omicron\varsigma$, which only occurs as an epithet to stone employed in building, is uniformly explained by scholiasts and lexicographers to signify *adventitious*, or *drawn from the quarry*; and, unless we had the evidence of more certain analogy, or antient monuments, to contradict them, the safest way is to suppose that their traditional information is right, and consequently that this word was written $\Phi\epsilon\tau\tau\omicron\varsigma$. $\epsilon\rho\upsilon\mu\alpha$, which occurs only once in Homer, and once in Hesiod, is there used to signify *defence*, though the metre seems, in both instances, to require that it should begin with the aspirate— $\eta\bar{\nu}$ $\epsilon\phi\omicron\rho\epsilon\bar{\iota}$ $\epsilon\rho\upsilon\mu\alpha$ $\chi\rho\omicron\omicron\varsigma$ —and $\kappa\alpha\bar{\iota}$ $\tau\omicron\tau\epsilon$ $\epsilon\sigma\sigma\theta\alpha\bar{\iota}$ $\epsilon\rho\upsilon\mu\alpha$ $\chi\rho\omicron\omicron\varsigma$ — $\kappa\lambda\alpha\iota\iota\upsilon\alpha\bar{\nu}$ $\mu\epsilon\bar{\nu}$ $\mu\alpha\lambda\alpha\chi\eta\bar{\nu}$, &c. Aristophanes and Zenodotus saw that this was corrupt, and therefore proposed to read $\epsilon\lambda\upsilon\mu\alpha$, that is, $\Phi\epsilon\lambda\upsilon\mu\alpha$, from $\Phi\epsilon\lambda\tau\omega$, to *envelope*; but, besides that no such substantive occurs any where else, the succeeding verb $\epsilon\rho\upsilon\tau\omicron$ or $\epsilon\pi\tau\epsilon\tau\omicron$, in the passage of Homer, proves that it must be derived from $\pi\tau\epsilon\omega$. I would therefore substitute $\pi\tau\epsilon\mu\alpha$, now written $\rho\upsilon\mu\alpha$ in both passages— $\iota\eta\bar{\nu}$ $\epsilon\phi\omicron\rho\epsilon\bar{\iota}$ $\pi\tau\epsilon\mu\alpha$ $\chi\rho\omicron\omicron\varsigma$; and $\kappa\alpha\bar{\iota}$ $\tau\omicron\tau\epsilon$ $\Phi\epsilon\varsigma\alpha\varsigma\theta\alpha\bar{\iota}$ $\pi\tau\epsilon\mu\alpha$ $\chi\rho\omicron\omicron\varsigma$ - - - - $\chi\alpha\alpha\iota\iota\upsilon\alpha\bar{\nu}$ $\mu\epsilon\bar{\nu}$ $\mu\alpha\lambda\alpha\chi\eta\bar{\nu}$, &c. as $\sigma\phi\alpha\lambda\epsilon\rho\omicron\upsilon$ $\pi\upsilon\rho\gamma\eta$ $\rho\upsilon\mu\alpha$, in the Ajax of Sophocles, and $\rho\upsilon\mu\alpha$ $\phi\omicron\iota\iota\upsilon\alpha$ $\delta\omicron\rho\omicron\varsigma$, in Lycophron. $\epsilon\rho\upsilon\mu\alpha$ is, however, constantly used by later writers to signify *defence*, they following the text of Homer as it then was, or, perhaps, adhering to an habitual corruption, which was sanctified by use, though originating in a literal error; for both the forms of the Digamma, Γ and Φ , differing from that of the ϵ only in a small transverse line, they were often mistaken for it by the antient transcribers, even in engraving the most solemn public Acts, such as the Heracleean tablets, which must have been much more carefully and deliberately executed than books copied by trading scribes and rhapsodists. In the same manner, therefore, as in the instance before observed, $\Lambda\epsilon\tau\omicron\varsigma$ became $\epsilon\epsilon\tau\omicron\varsigma$, in an age and country where the Γ was regularly in use, $\pi\tau\epsilon\mu\alpha$ became first $\pi\tau\epsilon\mu\alpha$, and then (to avoid a monstrous and unintelligible word) $\epsilon\pi\tau\mu\alpha$, in ages and countries where it was wholly disused and forgotten, and, therefore, more liable to be mistaken. In another passage of the Ajax of Sophocles, we have, however, $\epsilon\rho\upsilon\mu\alpha$, to signify *defence*;

fence (1); but there, I believe, it was written *ρῦμα* by the poet—*προς ῥῦμα τρωων* not being so regular either in metre or dialect as *προς ρῦμα τρωων*. In the present text of Homer we have also *ερυσιπτολις*; but, as the vowel is always sustained before it, we may conclude that it was originally ΠΥΣΙΠΤΟΛΙΣ.

XXIII. 1. *ρω* *ruo* ΡΟΦΩ.
2. *ερυεω* *cesso* ΕΡΟΦΕΩ.

Mr. Dawes, by a strange inadvertency for a person of his learning, would prefix the F to the first, and for *ερρωσαντο* write ΕΦΕΡΡΩΣΑΝΤΟ, notwithstanding that the imperfect tense occurs frequently in the same voice, and at the beginning of a line, without any augment, *ρωοντο* or ΡΟ-ΦΟΝΤΟ. *Ερρη*, *impetus*, being from the augmented form of this verb, was written ΕΡΟΦΗ, in the same manner as the substantive regularly formed from ΕΡΟΦΕΩ; whence it is one of the very few words in Homer which have two different, and almost opposite, meanings.

XXIV. 1. *σοος* *salvus* ΣΑΟΣ.
2. *σοος* *agitans* ΣΟΦΟΣ.

The first of these two adjectives is derived from ΣΑΩ, *to save*, and the second from ΣΟΦΩ, *to shake or move violently*; and it appears, from the Venetian Scholia, that some of the ancient Criticks would have discriminated them as they are here discriminated. The second occurs only in the compound ΛΑΦΟΣΣΟΦΟΣ, *agitator populi*, the epithet applied to the goddess of discord, and other warlike and destructive deities. Neither is the verb from which it is derived ever used by Homer, at least according to the present orthography of his works; but both Herodotus and Sophocles employ it in oblique and disguised forms. Σῶσι (2) and σκσθω (3) Valkenaer would, indeed, make σῶσι, an abbreviation of σθησι, but improperly, for it is the regular Ionic contraction of ΣΟΦΟΥΣΙ and ΣΟΦΟΝΣΙ, as σκσθω is the Attic of ΣΟΦΕΘΩ. The Lacedæmonians employed the substantive σκς or ΣΟΦΣ to signify any *violent effort or impulse*, according to Plato (4); but it is probable that they themselves spelt the verb, in their own dialect, with the B instead of the F or Γ, ΣΟΒΩ; whence we have, in Hesychius,

(1) V. 467.

(2) Σῶσι δια σινδανος. Herod. L. I. S. 200.

(3) Σκσθω, βρω. Sophoc. Ajac. mastig. V. 1414.

(4) Cratyl. p. 412. Ed. Serr.

ΣΟΒΕΙΝ, διώκειν, τρέχειν, &c. ΣΟΥ, η, τρεχε, &c. together with ΣΟΥΣΟ, ΣΟΥΤΑΙ, ΣΟΥΣΘΕΝ, ΣΟΩΜΗΝ, and ΑΠΟΣΟΒΕΙ; all explained to the same purport, so as to appear evidently different forms of the same verb, written according to the different modes of different dialects.

The cause of the first adjective's being written with the O instead of the A was probably the coalescence of these two vowels into the Ω, in the derivatives ΣΩΤΗΡ and ΣΩΤΕΙΡΑ: but this coalescence is probably of no very remote antiquity, the old words being, according to the regular course of analogy, ΣΑΩΤΗΣ and ΣΑΩΤΙΣ, as appears from the Veletrian Inscription (1). The verb seems once to have been written ΣΑΟΦΩ, whence the Aorist *εσαωσα*, or ΕΣΑΟΦΕΑ.

S E C T I O N V.

WHEN we consider the fluctuating and uncertain state of the Greek pronunciation and orthography, prior to the Macedonian Conquest, which made the Attic dialect the general criterion of purity and correctness, we shall not wonder that this kind of confusion should have crept into the compositions of an author, almost coæval, if not (as some suppose) anterior to the general use of letters among his countrymen. For, though the poet and the orator are the polishers, the methodizers, and almost the modellers, of language, it is to the grammarian and verbal critic that their fine-wrought forms and dazzling colours owe their permanency, as those of the painter often do to the chemist and varnisher. Practical eloquence was a science regularly taught among the Greeks even be-

(1) ΣΩΤΕΙΡΑ occurs as a title of Diana on the brass coins of Agathocles; but upon more antient ones, of Tarentum, &c. the initials of the same title are ΣΑ.

fore the Trojan war (1), as being the only means of government where the rights of the *governors* and *governed* were wholly unascertained; and every chief possessed just as much power as he could persuade the people to allow him; but the theory of speech, or systematic grammar, was never regularly treated as a science till under the Macedonian kings; when, one dialect being recognised as the standard, men had a given point, from which they could measure the extent of every deviation, and trace the ramifications of every distant and obscure connexion. Unfortunately, however, this dialect was not the parent one; but, on the contrary, that which was most corrupted, or (as its admirers will say) most polished, by local and customary peculiarities. Hence the antient grammarians, who considered this dialect as the criterion of purity, never explored the sources of their own language, but endeavoured to correct the compositions of their most antient bard by the practice of those who had imitated the very corruptions which obscured him. Great numbers of antient inscriptions must then have existed, which, had they been examined, would have exhibited at least the roots of his words in their genuine forms; and from these their complete structure might have been regularly traced. Few monuments of this kind have come down to us, and those few have been too much neglected by Criticks and Grammarians. Nevertheless, the well-directed labours of Hemsterhuise, Valkenaer, Damm, and Lennep, and, after them, of Villoison and Lord Monboddo, have dispelled the clouds of grammatical jargon that obscured the most important part of the Greek tongue; that is, the flexions of the verbs.

Those who wish to know the progress and detail of these great discoveries will consult the printed works of these learned persons, particularly the *Analogia Græca* of Lennep. I shall here only give the result of them, in a short table, showing how the middle voice and the second futures and Aorists have been formed out of different themes of the same verbs, only fragments of which have continued in use. These fragments I shall place under their proper heads, and with the proper explanations, leaving the spaces of all the obsolete forms, except the first, which is the theme itself, void.

(1) See II. I. 443.

Though I have no doubt but that this hypothesis is true, as far as it supposes the second futures and Aorists and the middle voice to be modifications of other tenses and other voices, yet I cannot see any necessity for supposing the existence of so many obsolete themes of the same verb as are here given, since all the forms now extant may be deduced, by the regular licence of contraction, from two, ΤΗΠΤΩ and ΤΥΦΘΩ (with their respective terminations in -ΜΙ), which are only variations of dialect, consisting in the insertion or omission of the aspirate. The supposing a termination in -ΕΩ, in order to produce a future in -ΕΞΩ, is not only unnecessary, but inconsistent with analogy; for, as the termination in -Ω formed the *present perfect* originally in -ΕΚΑ, it must, by the same rule, have formed the future in -ΕΞΩ; which some contracting by an elision of the Ε, and others by an elision of the Σ, it became -ΣΩ and -ΕΩ, corrupted to -Ω and -ΟΥ; so that ΤΥΠΣΩ, ΤΥΠΕΩ, ΤΥΠΩ, and ΤΥΠΟΥΜΑΙ, are all the same tense, and from the same theme, which is the common one, ΤΗΠΤΩ, the Τ being elided in the flexions. The regular future from a termination in -ΕΩ must be in -ΗΣΩ or -ΕΕΞΩ, as the second persons singular from -ΟΜΑΙ and -ΕΟΜΑΙ were originally -ΕΣΑΙ and -ΗΣΑΙ, changed by the Ionians to -ΕΦΑΙ and -ΗΦΑΙ, and thence contracted to -ΕΑΙ, and -ΗΑΙ, and still further, by the Attics, to ΗΙ or η.

Lenneep supposes that the primitive form of the infinitive was the shortest, that is, the Doric ΤΗΠΤΕΝ, and that the other common and poetical forms (as they are called) are licentious variations and extensions of it (1), but Lord Monboddo is probably right in taking the longest form for the original, ΤΥΠΤΕΜΕΝΑΙ, contracted by degrees to ΤΥΠΤΕΝΑΙ, ΤΥΠΤΕΜΕΝ, ΤΥΠΤΕΕΝ, ΤΥΠΤΕΙΝ, and ΤΥΠΤΕΝ (2). In almost every word of the Greek we meet with contractions and abbreviations, but, I believe, the flexions of no language allow of extension or amplification. In our own, we may write SLEEPED or SLEPT, as the metre of a line or rhythm of a period may require; but by no licence may we write SLEEPED.

Though the middle voice consists of certain forms of tenses belonging to the other voices, these forms were, at a very early period, employed to express a particular meaning. To signify the *doing of any thing in general*

(1) 'Analog. Græc. p. 157.

(2) Orig. of Languages, Part. II. Lib III. C. XIV.

without any particular reference, the active voice was employed; but when it was done for the use of, or with a pointed reference to, the doer, the middle, as in

Το ρα τοτ' εκ χηλοιο λαβων εκαθηρε θειω

Πρωτον, επειτα δε νηψ' υδατος καλησι ροησι

Νηψατο δ' αυτος χειρας, αφυσσατο δ' αιθοπα οινον.

Il. Π. 228.

and Εξαγαγε προφωως δε, και ηελικ ιδεν αυγας

Ηγαγετο προς δωματ' επει πορε μυρια εδνα.

Ibid. 188 & 190.

In an Athenian law, cited by Æschines (1), the expressions of which must of course be precise and accurate, we find that ΜΙΣΘΩΣΑΣ signified *the person who hired out*, ΜΙΣΘΩΣΑΜΕΝΟΣ, *the person who hired in, or for himself*, and ΜΕΜΙΣΘΩΜΕΝΟΣ, *the person who was hired*. This I believe to be the proper use of this voice; for, when it is employed *reciprocally* or *neutrally*, the pronoun seems to be understood; wherefore, it is in fact *actively*.

Though the Greek tenses are thus simplified, and reduced to the general principles of rational grammar, which prevail alike in all languages, it is no easy matter to ascertain their precise meaning, and still less so, to express it by the complicated auxiliary verbs, which the stubborn inflexibility of modern dialects has obliged us to adopt.

Dr. Clarke's note upon it is specious and ingenious (2); but he has eluded rather than solved the difficulties, by giving his examples only from neutral and passive verbs, and those too in Latin. His statement is,

Time past	{	of an imperfect action	{ abibat, <i>he was going.</i> coenabat, <i>he was at supper.</i> ædificabatur, <i>it was in building.</i>
		of a perfect action.	{ abierat, <i>he was gone.</i> coenaverat, <i>he had supped.</i> ædificatum erat, <i>it was built.</i>

(1) Κατα Τιμαρχ.

(2) Il. A. 37.

Time present	of an imperfect action	{ abit, <i>he is going.</i> { cœnat, <i>he is at supper.</i> { ædificatur, <i>it is building.</i>
	of a perfect action	{ abiit, <i>he is gone.</i> { cœnavit, <i>he has supped.</i> { ædificatum est, <i>it is built.</i>
Time future	of an imperfect action	{ abibit, <i>he will be going.</i> { cœnabit, <i>he will be at supper.</i> { ædificabitur, <i>it will be in building.</i>
	of a perfect action	{ abierit, <i>he will be gone.</i> { cœnaverit, <i>he will have supped.</i> { ædificatum erit, <i>it will be built.</i>

Lord Monboddo has amply exposed the defects of this scheme, and given one of his own more complete; but, I fear, not much more satisfactory. It is as follows (1):

Active.

ΓΡΑΦΩ, *I write.*

ΕΓΡΑΦΟΝ, *I was writing.*

ΓΡΑΠΣΩ, *I shall or will write.*

ΕΓΡΑΠΣΑ, *I wrote, or did write.*

ΓΕΓΡΑΦΑ, *I have written.*

ΓΕΓΡΑΦΩΣ ΕΣΟΜΑΙ, *I shall have written.*

ΕΓΕΓΡΑΦΕΙΝ, *I had written.*

Passive.

ΓΡΑΦΟΜΑΙ, *I am in the act of being written.*

ΕΓΡΑΦΟΜΗΝ, *I was in the act of being written.*

ΓΡΑΠΣΟΜΑΙ, *I shall be written.*

ΕΓΡΑΦΘΗΝ, *I was written.*

ΓΕΓΡΑΜΜΑΙ, *I have been written.*

ΓΕΓΡΑΠΣΟΜΑΙ, *I shall have been written.*

ΕΓΕΓΡΑΜΜΗΝ, *I had been written.*

According to this hypothesis, the perfect participle passive ought to signify *that which has been done*; but, nevertheless, ΤΕΤΕΛΕΣΜΕΝΟΝ

(1) See Orig. of Lang. Part II. Book I. Ch. XII.

ΕΣΤΑΙ does not mean *shall have been finished*, but *shall be finished completely*. It is difficult to conceive how an action can be *complete*, and yet *present*; since the very *completion* of it renders it *past*; but, nevertheless, this seems to have been the sense of the tense which is commonly called the *præter-perfect*, but which Clarke more properly calls the *present perfect*. The *plusquam perfectum*, or *past perfect*, seems, in like manner, to have been often used to signify the *suddenness* of the action without having reference to an event *completely past*, as in *περι δε σφισιν οσσα δεδειται—τετραχει δ' αγορη—βεβηκει* and *εβεβηκει*, in many instances. Lord Monboddo, indeed, supposes these to be the *present imperfects* of new themes *διδω, τετραχω, βεβηκω, &c.* formed from the *present perfect tenses* (1); and it is certain that such new themes were occasionally used, but, I believe, not so frequently as that learned writer imagines, for Homer's narrative, when delivered in his own person, is always in a *past tense* (2); and it is rather singular that, if he chose to deviate from his general practice in this respect, he should have done it only when employing these augmented forms, and thus introduced a licentious enallage of tenses, which he never allows himself on other occasions, merely to introduce a set of licentious or irregular words. We may observe too, that *δεδειται* is certainly a *past perfect* in Il. M. 37, and likewise in Il. K. 187, otherwise it could not accord with the succeeding verb *τετραφατο*, as the sense requires it to do. The learned Judge has, indeed, turned *εληλατο* and *ηρηρεισο*, which are equally *past perfects*, into *Aorists*; and, by the same licence of transmutation, he might have made one of *τετραφατο*, or, indeed, of any other form; but he should have recollected that Herodotus, an author whom he professes to have studied so accurately, employs undoubted *past perfects* in exactly the same sense as Homer has these disputed forms—*αυτος ανεβεβηκει, και κατ' αυτον αλλοι Περσεων ανεβαινον*—*then he himself suddenly went up, and others of the Persians proceeded after him* (3). Dr. Clarke has accordingly understood all these forms to be *past perfects*, though their meaning does not exactly correspond with the use of

(1) Origin of Languages, Vol. II. p. 157.

(2) I would here be understood to distinguish between *narrative* and *description*; for *description* may properly be in the present tense, when the *narrative* to which it belongs is in the *past*.

(3) Lib. I. S. 84.

that tense in modern language; and his opinion certainly does not merit the contempt and asperity with which it has been treated by the learned Judge; for it is justified in this instance by the very high authorities of Virgil and Horace, both of whom understood Homer's expressions exactly as Clarke has, and thought them beauties worthy of being transplanted into their own language. The former has, *sic fata, gradus evaserat altos* (1), exactly corresponding with ὡς εἰπῶν — ἐβέβηκεν — and the latter,

*Ad hoc prementes verterant bis mille equos
Galli canentes Cæsarem,*

parallel with

————— οσσα διδης.

Οτρυνεσ' ἱεναί. —————

S E C T I O N VI.

THE learned reader must have observed that, in the whole course of this enquiry, I have tacitly rejected the evidence of some very celebrated and important monuments of antiquity, first published in the Memoirs of the French Academy of Inscriptions and Belles Lettres, and since cited as authentic by every writer upon this subject. I mean the inscriptions said to have been discovered in the neighbourhood of Lacedæmon, by the Abbé Fourmount, during a journey through Greece, undertaken by order of the late King of France.

M. Fourmont is said to have been a poring, heavy Antiquary, without taste or invention, but of immense industry and rigid exactitude in compiling, and so devoted to antient learning, that he understood Greek and Hebrew better than his native French (2). Of his proficiency in the two

(1) *Æn.* IV. 685.

(2) *Recherches sur les Arts*, Vol. II.

latter

latter languages, I am not a competent judge; but of his skill in the first, I may perhaps be able to give the reader a just idea, by a free and candid examination of the inscriptions which he produced. This examination I feel it incumbent upon me to make, as an apology for my presumption in differing in opinion with so many of the first scholars of the age, who have quoted these inscriptions as undoubted specimens of the most antient writing extant.

When Mr. Fourmont returned from Greece, he gave out that he had made vast discoveries, having got an antient copy of the laws of Solon, and, by employing two thousand men to dig in the ruins of Amyclæ, found written monuments of much more remote antiquity than any that had hitherto been produced. Specimens of these he published in the year 1740; but from some cause or other did not proceed, but left his manuscripts in the King's Library, from which other specimens have been since published by the Benedictines in their *Traité diplomatique*, and by the Abbé Barthelemi in succeeding volumes of the *Memoires* of the Academy. These, however, form but a small part of the collection, the rest being, as Count Caylus says, withheld from the publick on account of the expence necessary to make engravings of such a number and variety of characters as are contained in them. A large volume of manuscripts, copied from Fourmont's originals, under the direction of the Abbé Barthelemi; is, indeed, now shown in the Library; but it cannot be to these that the Count alludes, for they contain very little variety of character, being chiefly mutilated and incorrect copies of inscriptions already published. The originals, however, of these are not shewn, any more than of the very curious and important ones published; and as for the laws of Solon, they are now given up, as well as the two thousand men employed at Amyclæ; it having been discovered that the whole Peloponnesus would scarcely have afforded so many. Fourmont, indeed, did employ all that he could collect, not in discovering inscriptions, but in breaking to pieces those previously discovered, that future travellers might not detect his errors and frauds(1).

When so intelligent and experienced a person as Count Caylus talks of the *expence* as the great impediment to publication, we cannot but suspect

(1) Of this I was informed by the late Mr. Stuart, who followed Fourmont.

that he adduces so frivolous a reason merely to cover a more solid one, which he thought proper to suppress out of respect to the Academy; for he must have known that the expence of engraving or casting all the different variations of character of which the Greek Alphabet is susceptible, could scarcely be an object of importance to an affluent individual, and much less to an illustrious public body, or powerful prince. Perhaps the fair and free examination of those already published, which I shall here give, may bring to light the concealed reason for withholding the rest.

The authority of the Academy, under which they were first ushered into the world, has hitherto prevented any such examination from taking place; otherwise, I am persuaded that such men as the authors of the *Traité diplomatique*, Abbé Winkelmann, Mazochi, M. Ansse de Villoison, and the present Bishop of Chester, would never have quoted them as authentic; for as to the character of Fourmont, and his want of invention and ingenuity to compose such forgeries, they are but poor palliatives at best, and will, I think, lose the little efficacy, which they might otherwise have, when we become acquainted with the exact degree of these qualities requisite for such compositions. The author of the *Recherches sur les Arts* has, indeed, adduced several other arguments in favour of them, the principal of which will be hereafter considered. His reason for undertaking a formal defence of them, was to answer objections which I first put together for his use, and which I now re-state, nearly in the same form, and submit to the judgement of the Learned; only intreating every person who shall again differ with me in opinion, and think my remarks worthy of animadversion, to make the reply generally to them all, and not, like the learned author abovementioned, oppose a profusion of argument to those parts which appear weak and harmless, while the rest are left, unchecked and unnoticed, to prey upon the spoils of the Academy.

The inscriptions published contain specimens of writing from the earliest period of fabulous tradition down to the subversion of the Greek Republics—from Eurotas, a king supposed to have reigned in Laconia seven generations before the Trojan war (1), down to Philip of Macedon. In monuments, engraved at periods so remote from each other, we might expect to

(1) Pausan. Lib. III.

find great variations both in the form and use of the letters; but, nevertheless, they are so nearly the same as to appear of one hand-writing, and of one person's composition. We have the terminations of names in the oblique cases the same as in Pausanias; and all the barbarous forms of letters, such as the *Σ* *Sigma* and *Ε* *Epsilon*, employed under the later Roman Emperors. The *Sigma* in the earliest inscriptions is, indeed, taken from the very antient medals of Gortyna, in Crete, upon which we find the word $\Sigma\text{NVT}\rho\text{O}\Gamma$, which Fourmont, like some other Antiquaries of equal sagacity, took for $\Gamma\text{OPT}\text{T}\text{N}\Sigma$; whereas it is $\Gamma\text{OPT}\text{T}\text{N}\text{I}$, the abbreviation of $\Gamma\text{OPT}\text{T}\text{N}\text{I}\text{O}\text{N}$, found upon other medals of the same city; the Iota being of this form, as before observed, on the medals of Lyttus, Posidonia, and in the Veletrian Inscription.

This remarkable conformity has been attributed to the pertinacious adherence of the Lacedæmonians to their antient manners and customs; but it seems to have been forgotten, that these manners and customs were twice totally changed during the period comprehended in these inscriptions; first, by the invasion of the Dorians, and, afterwards, by the Institutions of Lycurgus; and that, in the age of Homer, or, at least, in that of which he writes, which was considerably later than the earliest of these inscriptions, Lacedæmon was the seat of wealth and luxury instead of arms and discipline (1).

The forms of the bucklers also, upon which two of the inscriptions are engraved, are totally unlike the simple round shields of the antient Greeks, or indeed of any other antient people, they being in absurd fanciful shapes, wholly unadapted to the purposes of defence (2). The mode of writing the titles of the magistrates too, in larger letters than those employed in their names, is without example in any genuine monument of antiquity that I have seen (3); and it is observable, that one of the stones is represented as broken in so artist-like and regular a manner, that it could not have been the result of accident (4); for, if so many fractures had been caused by the fall of ruins or the decay of time, the edges would necessarily have been splintered or corroded so as to destroy many of the letters. I shall, however, waive the consideration of these suspicious peculiarities,

(1) *Odyss.* Δ.

(3) See Pl. VI. & VII.

(2) See Pl. V. VIII. & IX.

(4) See Pl. IV.

as well as the singular forms of the shields and letters, because whim and caprice might have operated in antient as well as modern times: but errors in orthography, grammar, and dialect, the blunders of dictionary-makers, transcribers, and editors, transferred into monuments attributed to remote antiquity, will, I flatter myself, if proved, be deemed of themselves sufficient evidence of imposture.

The most antient of these monuments is a temple or chapel dedicated to the goddesses ONGA or OGA, which Fourmont pretended to have discovered, but which no other traveller has been able to find, notwithstanding the massive and almost immoveable stability with which he says it was built. As this chapel is supposed to have been dedicated in the time of the King Eurotas abovementioned, the father-in-law of Lacedæmon, from whom the city derived its name, it was necessary to find some other title for the Lacedæmonians in the dedicatory inscription. Meursius easily supplied this deficiency; for in the text of Hesychius, as it then stood, he found *Ἰκτευκρατεὺς Λακωνες*, whence he concluded that *Ἰκτευκρατεὺς*, or *Ἰκτευκρατεῖς*, was an antient name of the people of Laconia (1). Fourmont, therefore, adopted this name with a whimsical alteration, and gave as the votive inscription of his chapel, *ΟΓΑΙ ΙΚΤΕΡΚΕΡΑΤΕΕΣ* (2). It has since, however, appeared, that this name is merely the creation of a blundering transcriber, who transformed two verbs, the one explanatory of the other, into a single noun; so that, instead of *Ἰκτευκρατῆς Λακωνες*, we should read *ἰκτῦν' κρατεῖ Λακωνες*, as the last editors have justly observed. Thus, by a succession of error and imposture, a fabulous personage of antient tradition has been made to anticipate the blunders of a transcriber, committed in copying a dictionary-maker of the third century of Christianity (3); by which means the French academicians have been enabled, not only to call into being a people that never existed, but also to fix the date of their dominion in the Peloponnesus as readily and accurately as that of the Franks and Normans in their own country (4).

(1) Miscell. Lacon. Lib. III. C. VIII.

(2) See Pl. III. Fig. 1.

(3) See Fabric. Biblioth. Græc. lib. IV. c. XXXV. Though the original author seems to have flourished about that time, his work has been mutilated and interpolated by later hands.

(4) See Mem. de l'Acad. t. XXIII. p. 415.

The next inscription is a catalogue or chronicle of the priestesses of Amyclæ, beginning about the same time; Laodamia, the grand-daughter of Eurotas, being the third priestess in the list (1). By a peculiarity of idiom, these priestesses are called ΜΑΤΕΡΕΣ ΚΑΙ ΚΟΥΡΑΙ ΤΟΥ ΑΠΟΛΛΟΝΟΣ; titles, for which neither M. Barthelemi, nor the author of the *Recherches*, &c. have been able to produce any authority (2), though they seem both to have wandered over the pages of every book extant in the Greek language. The latter has, however, incautiously suggested the correspondent titles in the modern French convents of nuns, which afford a clear and undoubted illustration.—LES MERES ET LES FILLES DU BON DIEU were familiar to Fourmont's mind; and he not only adopted the idea for his antient ΙΚΤΕΡΚΕΡΑΤΕΑΝΣ, but, by a refinement of inconsistency and absurdity, made them express it in all the crudity of its native idiom.

In reading the names we find other peculiarities of idiom not less extraordinary, such as ΑΡΙΣΤΑΝΔΕΡΟ, ΑΡΙΣΤΟΜΑΚΟ, ΚΑΛΙΚΕΡΑΤΟ, ΣΕΚΕΠΑΟ, ΣΕΚΟΛΑ, ΣΕΚΙΛΟ, and ΣΕΚΕΝΟΜΑ; which, I suppose, are intended as a sort of Hebræisms, modelled upon the same plan as ΙΚΤΕΡΚΕΡΑΤΕΕΣ for ΙΚΤΕΡΚΡΑΤΕΕΣ; these names being the genitive cases, according to M. Fourmont's declension, of words, which, in ordinary Greek, we should write ΑΡΙΣΤΑΝΔΡΟΣ, ΑΡΙΣΤΟΜΑΧΟΣ, ΚΑΛΛΙΚΡΑΤΗΣ, ΣΕΚΕΠΑΣ, ΣΚΟΛΑΣ, ΣΚΙΛΛΟΣ, and ΣΚΗΝΟΜΑΣ. This learned gentleman had, it seems, received as incontrovertible truths, the wild opinions, or, as Lennep calls them, the *splendida deliramenta*, of those Criticks, who, soon after the revival of literature, endeavoured to deduce the Greek from the Hebrew, and other oriental roots. He also knew from Josephus (3), that the Lacedæmonians and Jews looked upon themselves as sprung from a common stock, and closely allied by the ties of consanguinity; whence he naturally concluded that Hebræisms would be more likely to occur in the writings of that people than in those of any other

(1) See Pl. III. Fig. 2, l. 7.

(2) See le jeune Anacharsis, vol. I. p. 509, 4to ed.; Recherches sur les Arts de la Grèce, vol. II. p. 251.

(3) Antiq. Jud. Lib. XII. C. V. & Lib. XIII. C. IX.; and Meurs. Miscell. Lacon. Lib. I. C. VII.

Greeks; and it must be owned that, in these inscriptions, he has given them a large share, so as utterly to subvert the analogy of their own language. Unfortunately, however, the Hebraisms which he has attributed to these fabulous chiefs of the Peloponnesus, who lived (if they lived at all) fifteen centuries before the Christian æra, are the Hebraisms of the Massorethic critics, who regulated the pronunciation of that language, by adding the vowel points to the text of the Bible, ten centuries after it. The flexions of these words are not less whimsical and extravagant than their construction. ΣΕΚΕΠΑΟ is terminated according to the old Æolic, or (what is the same) the very antient Doric; but ΣΕΚΕΛΑ and ΣΕΚΕΝΟΜΑ are, according to the later Doric, which was either posterior to Homer, or not known in the country where he composed, as no instance of it occurs in either of his poems. These names, in the inscription, are immediately subsequent one to the other (1), so that the variation could not be intended to mark any revolution, as some other changes of orthography are, which will be duly considered. ΚΑΛΙΚΕΡΑΤΟ would have remained inexplicable to me had not the author of the *Recherches* exposed the blunder by participating it. The genitives ΗΕΡΜΟΚΡΑΤΟΣ and ΠΡΟΚΟΝΕΣΙΟ, in the Sigæan Inscription, he says, are alike abbreviations or corruptions of the regular genitive termination in -ΟΥ (2); by which it seems that this ingenious author (who has certainly shewn great acuteness and sagacity in explaining monuments of art) took his notions of the declensions from Fourmont's inscriptions, who has confounded the two classes of nouns terminating in -ΗΣ, which are usually, but improperly, called simple and contracted, for both are alike contracted, though the primitive extended forms of the oblique cases are less frequent in the first than the second. As imitators generally copy their originals in an inverse ratio of their merit, that is, by adding as much to their faults as they lose of their merits, the author of the *Recherches* has added another class of nouns, namely, the adjectives in -ΟΣ, to swell the confusion. Fourmont having seen that names composed of ΚΡΙΘΗΣ formed their common genitives in -ΟΥ, and that this diphthong was represented in very antient inscriptions by the single O, concluded that words composed of ΚΡΑΘΗΣ

(1) See Pl. IV. l. 13 & 14.

(2) Vol. II. p. 213 & 223.

were liable to the same variation, and therefore wrote ΚΑΛΙΚΕΡΑΤΟ instead of ΚΑΛΙΚΡΑΤΕΟΣ, ΚΑΛΙΚΡΑΤΟΥΣ, or ΚΑΛΙΚΡΑΤΟΣ, either of which would have been Greek. This error is so gross, that, were it not persevered in through the remaining inscriptions, and illustrated by Messrs. Barthelemi and D'Hancarville, I should have supposed it to be an error of the engraver: but we have ΕΥΡΙΚΡΑΤΕΟ, ΑΑΚΑΜΕΝΕΟ, and ΚΑΕΟΜΕΝΕΩ, all upon the same principle, for ΕΥΡΥΚΡΑΤΕΟΣ, ΑΑΚΑΜΕΝΕΟΣ, and ΚΑΕΟΜΕΝΕΩΣ.

Nothing exposes ignorance so effectually as an unsuccessful attempt at scientific accuracy. To mark the period of the Dorian invasion under the Heraclidæ, the terminations of the names of the priestesses are changed, from what Fourmont thought Æolic or Ionic, to Doric. Hence ΑΜΥΜΟΝΕΕ, in the beginning of the inscription, becomes ΑΜΥΜΟΝΑ afterwards; but the ending of feminine names in two Epсилons instead of an Eta is unauthorised by any antient monument, and expressly contradicted by a passage of Plato (1). Neither would this orthography, if justified, exhibit the dialect of the antient Laconians, which must have been the old Æolic; for Strabo expressly tells us, that the fugitives, who quitted the Peloponnesus under the descendants of Agamemnon, when invaded by the Dorians, were the founders of the first Æolian colonies in Asia (2).

M. Barthelemi, the editor of this Amyclæan Chronicle, thinks that the beginning of it, comprehending the names of the first ten priestesses, has been renewed like the second Sigæan inscription, but that all the other names, together with the dates of their administration, were inserted in order as they succeeded to each other; so that this chronicle, when entire, must have given the dates of all the great events of the fabulous History of Greece; for as Laodamia, the daughter of Amyclas, is the third priestess on the list, the time of his reign must have been correctly ascertained, and, of course, that of his immediate progenitors, Lacedæmon and Eurotas. This would have led to a knowledge of the time of Cadmus's arrival into Greece, of the sieges of Thebes and Ilios, of the return of the Heraclidæ, and all the other distinguished events of poetical tradition, the dates of which none of the great writers of antiquity could fix with any degree of

(1) Ου γὰρ Η χρομια, ἀλλὰ Ε το παλαιον. Cratyl.

(2) Lib. XIII. p. 872.

probability.

probability. This monument, therefore, though existing (if it existed at all) in one of the most celebrated temples, and most frequented provinces, of Greece, must have escaped the notice of all the inquisitive travellers and diligent Antiquaries, who, during several successive ages, endeavoured to rectify antient chronology.

I know that arguments similar to these have been urged against the authenticity of the Parian or Arundelian Chronicle; a monument, which the surface alone proves to be undoubtedly antient; for no chemical process can produce the stains, corrosions, and calcareous concretions, which mark that marble. It must be remembered, however, that this Chronicle contains only the private opinion of one of these conjectural chronologers, and probably of one not in the highest repute; wherefore, we need not wonder that it is not cited by any antient author. But the Amyclæan Chronicle, if genuine, must have afforded undoubted evidence, as far as it went; for though the events which it directly ascertained might have been but few, yet these few would have served as points of observation, from which the bearings and distances of many others might have been discovered. In its present state, the Abbé Barthelemi has asserted that it can be of no service to chronology; but M. D'Hancarville has thought differently, and, in a long Commentary upon it, proved that it fixes the reigns of the fabulous kings of Lacedæmon to the period in which Lydiat and Marsham, after the Parian Chronicle, had placed them (1); as, indeed, it naturally would do, it having been fabricated from their writings, and those of Cragius and Meursius.

According to this calculation, Eurotas and Lacedæmon were contemporaries with Cadmus, to whom general tradition has attributed the introduction of letters into Greece (2). If this tradition be well-founded, Eurotas could have written in no other character than the Phœnician, such as we have still upon the very antient coins of that people, and their colonies in Africa, Spain, and Sicily. These characters, as is well known, were sixteen in number, written from right to left, and most of them very different in form from those of the Greeks (3). Herodotus, however, observes, that the Cadmean letters upon a tripod dedicated by Laius, the

(1) *Recherches sur les Arts, &c.* vol. II.

(2) *Ibid.* Lib. II. C. II. p. 333.

(3) See Dutens, *Dissert. sur les Medailles Phœnic. & Paleographie numismatique.*

father of OEdipus, which he saw at Thebes, differed but little from the Ionian (1): but whether the letters were changed between the age of Cadmus and that of Laius, or whether the inscription shewn to the Historian was a forgery, is uncertain. The Ionian letters on the medals and other monuments of his age, now extant, are evidently very different from the Phœnician; and as for those upon the temple of Oga, they differ essentially from both, being written from left to right, and having the Omicron triangular like the Delta, and the Rho like the Alpha (2), only turned the other way; which are forms alike unknown to the Phœnician and Ionian alphabets. The other letters, both in this Inscription and the Chronicle, are like the Ionian fantastically distorted.

I am willing, however, to abandon this strong argument against the authenticity of these monuments, and to admit that letters were known in Greece before the introduction of the Phœnician alphabet by Cadmus; for which my principal reason is, that the first piratical settlers, who brought letters from Greece into Italy, brought an alphabet much less perfect, and therefore, probably, more antient, than the Cadmæan. That of the Eugubian Tablet contains only twelve single letters, unless the Vau is to be reckoned distinct from the U, with which Gori joins it, as being the aspirated U (3). These are, probably, the original Pelasgian letters, as first brought into Italy; for, without admitting the conjecture of Gori, that this inscription was engraved two generations before the Trojan war, we may safely allow it to be more antient than any other written monument extant.

The Pelasgians are said to have been the first colonists who settled in Italy after the Tyrrhenians (4); and, according to Pliny, brought letters into Latium (5). In this, however, he seems to have been mistaken, for the Latin letters, as well as language, are clearly derived from the Æolian or Arcadian (6), which were nearly the same as the Cadmæan, and had several characters of which the Pelasgian alphabet of the Eugubian Tablet is destitute. There is, however, a resemblance between the forms of the rest, from which we may infer that they were originally the same, and

(1) Lib. V. C. LVII.

(2) See Pl. III. Fig. 1.

(3) Proleg. ad Tab. Etrusc.

(4) Dionys. *περίηγ.* V. 347.

(5) Hist. Nat. Lib. VII. C. LVI.

(6) See Quintil. Lib. I. C. VI. & Corinth. *περί διαλεκτῶν.*

only varied as they advanced in improvement (1). The Latin are said to have been introduced by Evander from the Peloponnesus about the time of the Trojan war (2), and were, without doubt, such as were in use in that country in that age. Their number was then small; but the Romans continued to add to them until they produced the alphabet now chiefly prevalent in Europe. The Pelasgian, probably, came into the parts of Italy west of the Tyber at a much earlier period. The Eugubian Tablet has no B, G, D, or O; the three first being included in the correspondent mutes of the same organs, and the last in the U, which being employed as a consonant, or rather aspirate, formed the Pelasgian *Vau*, the Roman V, and our W (3). This letter is generally called the Phœnician *Vau*; but, I believe, it is not to be found upon any authentic monument of that people; whereas in the Pelasgian and Etruscan inscriptions it occurs perpetually.

Whether these antient nations received their letters from the Phœnicians at a period anterior to the expedition of Cadmus, or whether both the Phœnicians and Pelasgians received them from the Assyrians (whom Pliny mentions as the inventors of writing (4)), or from some people still more antient, is impossible now even to conjecture. The Pelasgians appear unquestionably to have been the first people of Europe among whom arts and letters were at all cultivated (5); for as to the traditions mentioned by Strabo, of the antient splendour and civilization of some nations in Spain, they are unsupported by the testimony of any existing monuments, and, therefore, probably fabulous (6). The Athenians derived their origin from the Pelasgians (7), who are said, by Ephorus, to have founded the Oracle of Dodona (8), the most antient in Greece; and which, by the account given of it by Homer, seems to have resembled those of the Druids (9). They were spread over all Greece, and part of Asia; and it is probable that most of the tribes, mentioned by Strabo and Pausanias, as formerly occupying different parts of the Peloponnesus, were only clans of this people; for, according to Ephorus, the whole peninsula was antiently called *Pe-*

(1) See Gori in l. c.

(2) Dionys. Halic. Antiq. Rom. lib. I.

(3) See Foster on Accent and Quantity, c. IV.

(4) Hist. Nat. l. VII. c. LVI.

(5) See Strab. lib. VII.

(6) Ibid. lib. III.

(7) Herodot. l. VIII. c. XLIV.

(8) Apud Strab. lib. VII.

(9) ll. n. 234.

leſgia; and we know that the ſame language prevailed and continued through every part of it until the Ionian and Dorian invaſions (1). They came into Italy from thence (2); but at what time cannot be aſcertained. It was, however, between the arrival of the Tyrrhenians and that of Evander; but when the Tyrrhenians arrived is quite uncertain, for Dionyſius of Halicarnaſſus very prudently rejects the ſtory of Tyrrhenus, the grandſon of Hercules (3), whom we may ſafely rank among thoſe imaginary heroes, who were called into being to account for the name of a country; and, I believe, if we add Eurotas, Lacedæmon, and Amyclas, to the ſame liſt, we ſhall do perfectly right, notwithſtanding the pretended cœval inſcriptions which bear their names. At all events, the expedition of the Pelafgians could not have been anterior to the period in which theſe princes are ſuppoſed to have reigned; for the Grecian ſea was then, and for a long time after, poſſeſſed by the Phœnician and Carian pirates, who, having ſettlements on moſt of the adjoining iſlands, muſt have reſtrained the inhabitants of the Continent from making any conſiderable naval expeditions (4).

Minos, King of Crete, was the firſt of the Greeks who acquired a naval power, and opened the ſea for his countrymen, by expelling the Phœnicians and Carians from the iſlands. They then became pirates in their turn, and extended their predatory expeditions all along the coaſts of Aſia and Italy (5). Minos, according to Homer, was two generations before the Trojan war, his grandſon Idomeneus having been a leader in it; but, as he was then advanced in age, we may, in calculating, allow Minos to have been three generations before the war, which will ſtill place him four generations later than the fabulous king Eurotas.

If the Pelafgians could not have come from the Peloponneſus into Tuſcany before the ſuppoſed time of Eurotas, it naturally follows, that the alphabet which they brought with them could not be more antient and imperfect than that then in uſe there. But how does this accord with the votive inſcription attributed to him, where we find the Γ in the common Ionian form (which is that of the Pelafgian Π), and the O diſtorted into the form of the Δ (6), whiſt neither of theſe letters exiſt in the Eugubian

(1) Strab. lib. VIII.

(2) Dionyſ. *periply.* 348.

(3) Antiq. Rom. lib. I.

(4) Thucyd. lib. I.

(5) Ibid.

(6) See Pl. III. Fig. I.
inſcription?

Inscription? The rest are Ionian characters variously distorted, and written from left to right; whereas both the Phœnicians and Pelasgians wrote from right to left.

These inscriptions, therefore, appear to be false, whichever hypothesis we adopt, that of the Cadmean being the primitive alphabet of Greece, or that of the Pelasgian having preceeded it.

The next monument that offers itself to our consideration is one of the votive shields abovementioned, upon which is inscribed the pedigree of Teleclus, King of Sparta, who is said to have reigned early in the eighth century before the Christian æra (1). This pedigree is taken exactly from Meursius (2), except a trifling variation in the spelling, such as a Κ for a Χ in the name ΑΡΧΕΛΑΟΣ. Where the author found such a genitive case as ΛΑΒΟΤΑΣ is difficult to guess, unless he copied some error of the press, as I am inclined to suspect. The word ΒΑΓΟΣ for ΑΓΟΣ, *a leader*, he might have got from Cragius or Meursius, who took it from an erroneous or interpolated passage of Hesychius, who first explains it to be κλάσμα αρτης, μαζης, *a fragment of a loaf or cake*, which is right; for αγω or αγωμι, *to break*, was, as before observed, written with the F, which the Laconians changed to a B. He afterwards adds και βασιλευς και στρατιωτης, *and a king and a common soldier*, which is certainly erroneous, and probably interpolated; for αγω, *to lead*, appears always to have been begun with a vowel, and many of the explanations in Hesychius are of later date than the original work, and of no authority. Fourmont, however, was not skilled in criticism, and therefore took every thing for granted which he found in the Dictionary, that common oracle of dunces.

The next inscriptions, according to the order of their pretended dates, are two tables, containing lists of the kings, senators, and magistrates, of Sparta, during the celebrated Messenian war, which employed the arms of that Republick during a considerable part of the eighth century before the Christian æra (3). To commemorate the events of this war, M. Fourmont and his commentators think these inscriptions were engraved; and indeed we know of no other purposes for which they could have been engraved. There is, however, no mention of the war, or any thing else in them, but merely

(1) See Pl. V.

(2) Laconic. in Græc. Thes. Antiq.

(3) See Pl. VI. & VII.

the titles and names of magistrates, the former all taken from Cragius and Meursius. As an excuse for this peculiarity, he cites the known taciturnity and conciseness of the Lacedæmonians; not recollecting that this conciseness consisted in expressing a great deal of meaning in a very few words, and not in employing many words to express no meaning, which is the case with these inscriptions; for, had there been no other memorials of the war, no one could have guessed that they had related to it; or, indeed, that it had ever existed. Many of the magistrates could not have had any share in it, as their offices were merely civil; neither is it probable that the fastidious modesty of the Lacedæmonians would have recorded the names of those who had; since they did not condescend to mention a single individual, not even Leonidas himself, in the inscription which recorded their noble sacrifice at Thermopolæ.

In the titles of magistrates inscribed, we find all the mistakes of Cragius and Meursius exactly followed, some of which are considerable. The former, in speaking of the Ἀρμοσται, or *regulators*, had asserted, that they were called Ἀρμοσθηρες by Hesychius (1), whence we find ἈΡΜΟΣΤΕΡΕΣ in the inscription: but the words of Hesychius are, Ἀρμοσθης. ὁ πεμπομενος επιμελητης εις ὑπηκοον πολιν. και λιθοι δυο προς τω αυτω της φλιας τιθειμενοι Ἀρμοσθηρες λεγονται. The latter part of this passage is evidently corrupt, and in its present state conveys no meaning; but if, instead of αυτω, we read εδω, as has been proposed, the sense will be, *two stones adapted to the foundation of the door-case are called Ἀρμοσθηρες*. The provincial governors of the Lacedæmonians are always called Ἀρμοσται; but it does not appear that there were ever any regular domestic magistrates of this kind; though there might have been such occasionally elected to controul private manners. These, however, were probably called Ἀρμοσται, a title of the same import; which, Hesychius says, belonged to certain magistrates of Sparta, chosen to regulate the conduct of the women. Fourmont, however, who searched no farther than Cragius, has put these down as another class of regular magistrates; and, what is more extraordinary, put them down in a record intended to commemorate a war. In some instances he does not appear to have read more of his compilers than the heads of their chapters;

(1) De Rep. Lacon. lib. II. c. XIII.

otherwise he would not have given us such a magistrate as the ΒΟΥΤΑΓΟΡ, who, according to all accounts, was only the head-boy of each class or company of the youths who were educated by the State. There were of course several of them at the same time; and as the παιδονομος, or public tutor (whose office Fourmont meant to signify, but mistook the title), could not attend personally to all, he made these leading youths his deputies. That an antient Lacedæmonian should have committed such a blunder as this, is as improbable as that an Etonian should mistake PROPOSTOR for PROVOST.

Another extraordinary magistrate in these inscriptions is the ΑΝΙΟΚΑ-ΠΑΤΗΡ; the ἡνιοχαρατης, or *public riding-master*, of Hesychius. The word is evidently corrupt, and should be either ἡνιοκρατης or ἡνιοχαρτης, probably the latter from ἡνιον, εχω, and αρω, as has been conjectured. The Dorians would naturally have begun it with the Α; but that Α would, in the time of Theopompus and Polydorus, have been preceded by the aspirate F or H in this title, as well as those of the ἀρμους and ἀρμουςυνοι. The Digamma would probably have been also employed, so that the regular word would have been FΑΝΙΟΧFΑΡΤΗΣ. The Lacedæmonians did, indeed, as before observed, employ the P for the Σ; but they probably did it regularly, and not capriciously, as it appears in the inscriptions, and as Fourmont found it in the compilations of Cragius and Meursius, gleaned from different authors, of different ages, and different dialects. ΒΑΓΟΣ ought to have been written ΑΓΟΡ or ΒΟΥΤΑΓΟΡ, ΒΟΥΒΑΓΟΣ; ΑΓΕΣΙΑΔΟΣ, ΒΑΓΕΣΙΑΔΟΣ; &c. but Fourmont has written the names as he found them in the books which he consulted, without considering this inconsistency. Even the name of the same person is written in the ordinary manner, ΘΕΟΠΟΜΠΟΣ, in the one inscription, and half Laconized to ΣΙΟΠΟΜΠΟΣ in the other. The name ΑΕΟ is even Latinized; for, I believe, in every dialect of the Greek it must have been ΑΕΩΝ or ΑΕΟΝ.

The I for the Υ was employed in some instances by the Lacedæmonians, as Fourmont had probably heard; whence we have such words in the inscriptions as ΝΟΜΟΦΙΑΚΕΣ and ΕΥΡΙΚΡΑΤΕΟ, which I should have suspected to be errors of the engraver or copyist, had not the termination of the latter made even a grosser blunder perfectly consistent with the learning and sagacity of the author. This termination is evidently a systematic, and

not

not an accidental, error, as it is persevered in through many words, and formally illustrated and defended by Messrs. Barthelemi and D'Hancarville; the first of whom very gravely tells us that it is Doric; and the latter, to corroborate his assertion, cites the word *ἔρμεν* from Theocritus, of whose Doricisms he had of course heard. That he was any otherwise acquainted with them I cannot but doubt, since the poem, which he has cited to illustrate the peculiarities of that dialect, has not a single instance of it, being wholly composed in the common poetic language formed upon that of Homer and Hesiod. Even if it had, the word adduced would not be relevant, it being of a different class or declension, such as, in the *Æolic* and *Doric* dialects, has the nominative in *-A* and *-ΑΣ*, and the genitive in *-ΑΦΟ*, *-ΑΟ*, and *-Α*; and in the *Ionic* and *Attic*, the nominative in *-ΗΣ*, and the genitive in *-ΕΩ*, *-ΕΩ*, and *-ΟΥ*; whereas the words alluded to in the inscriptions have the nominative in *-ΗΣ* through all the dialects, and the genitive in *-ΕΩΣ*, *-ΟΣ*, or *-ΟΥΣ*, according as local custom had contracted or corrupted it; but to omit the *Σ* would be to subvert all analogy of speech (1).

The form of these inscriptions is not less extraordinary than the substance of them, they being both signed by the public secretary, and authenticated by the public seal (2), upon which is engraved the name *ΛΑΚΕΔΑΙΜΟΝ*. That the public scribe or secretary should sign a public record or decree for putting up an inscription is very natural; but that he should think it necessary to put his signature to the stone itself, seems wholly inconsistent with the manners of the *Lacedæmonians*, or, indeed, of any other people possessed of common-sense: but, even if they had been guilty of such an absurdity, they would not have done it in the form here employed; for the officers of the public assemblies in the States of Greece did not authorise their signatures, by adding the mere title of an office to the name of him who bore it, but by using a verb which expressed, not only the office, but the actual exertion of it at the time of signing the record on which it appeared. Thus, in the inscription of *Minerva Polias*, we have *ΝΙΚΟΦΑΝΕΣ ΜΑΡΑΘΟΝΙΟΣ ΠΡΟΤΟΣ ΕΓΓΡΑΜΑΤΕΥΣΕΝ*, and, in the burlesque imitation of the proceedings of a public assembly, acted

(1) *Τῆς δὲ πεμπτης ἰσχύος, τοῦ τῆν γεννητὴν τῶν ἑκκλῶν εἰς -ΟΣ ἔχειν.* Theod. Gaz. lib. II.

(2) See Pl. VI. and VII.

by the women in one of Aristophanes's comedies, the herald proclaims the decree of a council, in which TIMOKAEI' EHEETATEI, ATETIAA' EPAMMATETEN, EINE ΣΩΣΤΡΑΘ. *Timoclea presided, Lufilla acted as secretary, and Sostrata made the motion, which had been voted* (1).

The putting the public seal to a stone, in order to authenticate it, seems still more absurd than the having it subscribed by the public secretary; but nevertheless, M. Fourmont assures us, that he found every day at Lacedæmon inscriptions with the names of the kings and magistrates, and the seal affixed to them. The author of the *Recherches*, indeed, observing that no other traveller or Antiquary had been so fortunate as to find a single instance of it in any other part of the world, suddenly transfigures the seal to a buckler, notwithstanding the dissimilarity of its form to those published by Fourmont, and the impossibility of assigning any reason for its being introduced. It is rather wonderful that he did not turn it into a cart-wheel, to which it has some resemblance, and which, being the emblem of Fortune, might, by a little of his ingenuity, have been explained to signify the various fortunes of the war; which these inscriptions are supposed to commemorate because they say nothing of it. Fourmont, without doubt, would have made them speak very plainly of it, had not the same cause deterred him which prevented the appearance of the laws of Solon, namely, the consciousness of his own weakness, which, however capable he might think it of forging titles and proper names (and such are all the inscriptions published), shrunk from the encounter of grammatical accuracy, to which any thing like composition would have exposed him.

The next monument to be considered is another of the votive shields abovementioned, which is inscribed with the name of Anaxidamus, the son of Zeuxidamus, who reigned at Sparta towards the close of the eighth century before the Christian æra (2). Underneath, upon the base, is his

(1) Thesmophor. V. 372. The reader may observe in these two quotations the nice employment of the tenses. The verb in the inscription, being merely to *commemorate*, is in the Aorist; but in the decree, it being to *authenticate*, it is in the past imperfect. The *action*, when *commemorated*, was *completely past*; but when *employed to authenticate*, *still existing*, though *past* with reference to the *promulgation of the act authenticated*.

(2) See Pl. VIII.

pedigree; which, differing entirely from that given by Meursius from Pausanias, has afforded matter of much triumph to the defender of these inscriptions. The difference, however, proceeds merely from a blunder of Fourmont, who, casting his eye carelessly over the prolix pages of Meursius, and observing the name of Anaxidamus, the son of Zeuxidamus, to follow those of Eurycrates and Anaxander in the catalogue of the Agidæ, and not attending to the words *ex altera familia*, confounded the two royal houses that reigned together, and transformed the partners of Archidamus into ancestors. Hence the pedigree is, *Archidamus, the son of Zeuxidamus, the son of Anaxander, the son Eurycrates*; whereas, according to all antient authors who have spoken of these princes, Zeuxidamus and Anaxidamus were the son and grandson of Theopompus, who were of the house of the Proclidæ; and Eurycrates and Anaxander, their contemporaries, the son and grandson of Polydorus, who was of the Agidæ (1).

The peculiarities in the word ΕΥΡΙΚΡΑΤΕΟ have been already noticed, and, I believe, are wholly unjustified by antient authority. That of the Δ for the Ζ in ΔΕΥΚΣΙΔΑΜΟ is, however, authorised by the Zanclean medals, from which Fourmont undoubtedly took it. He did not, however, recollect that the Zancleans were an Ionian colony, whose dialect favoured the elision of the Σ; whereas the Dorians would certainly, in that age, have prefixed it to the Δ, as they always did to express the Ζ of the other Greeks. The Ξ too in this name must have been composed of the Γ and Σ, and of the Κ and Σ, as it is derived from ΖΕΥΓΩ, the regular future of the verb ΖΕΥΓΩ, otherwise written ΖΕΥΓΝΥΜΙ.

The foxes and serpent, represented on this shield, allude to a silly fiction, probably the invention of later times, concerning a public sacrifice, at which these animals appeared miraculously upon the respective altars of the Messenians and Lacedæmonians, to prognosticate the event of the war in which they were engaged (2).

The last of these inscriptions is also upon a votive buckler and its base, which contain the name of the city Lacedæmon, and of its king Archidamus, the son of the great Agésilas (3). This prince was killed near Tarentum in the hundred and sixth Olympiad (4), about three hundred and

(1) See Meurs. Reg. Laccœ, c. XI. and XVII.

(2) See Apoll. lib. II. f. V.

(3) See Pl. IX.

(4) Pausan. lib. III. p. 230.

fifty-five years before the Christian æra; so that he flourished when arts and letters were in the highest state of perfection: yet the form, both of the shield and the letters, is as rude and barbarous as any of the others. The only essential peculiarity, however, consists in the OO for the Ω in the word ΛΑΚΕΔΑΙΜΟΟΝ, which, I believe, cannot be justified either by authority or etymology in words of this class.

I shall now trust to the candour of the reader to decide whether or not I have judged right in rejecting the authority of these inscriptions. When I look them over, I am inclined to think that I have said more than enough to detect them; but when I consider the pertinacious obstinacy with which forgeries, equally bungling, have been defended against persons of so much greater learning and ability (1), and the daring confidence with which others, long since detected and exploded, have lately been adduced as authentic compositions of remote antiquity, to support the wild paradoxes of visionary theorists (2), I am apprehensive that I have said too little.

It has been my endeavour to avoid any insulting reflexions upon the conduct of those learned persons who have quoted these inscriptions as authentic sources of important information; for, though it is the duty of every impartial investigator of truth to expose fraud and detect error wherever he can find it, yet if he can accomplish his end without wounding the feelings of any man, or the reputation of any writer, his merit will be the greater. Fraud, indeed, deserves no favour, being little less criminal when gratifying vanity than when gratifying avarice (3); but of this I am inclined to acquit every one, in the present instance, except the original author, Fourmont, whose want of genius and ability will, I flatter myself, never be again urged as a proof of his sincerity; for that which excites our

(1) See the controversies concerning Phalaris, &c.

(2) See *Divine Legation of Moses demonstrated*, and *new System of ancient Mythology*; particularly the latter, vol. II. p. 229, and vol. III. p. 77, of the first edition. The former does indeed tell us, that his Letter of Alexander has been suspected, and offers the best arguments that he could find in its defence: but the latter boldly quotes the bungling and long-exploded forgeries of the second century of the Christian æra as the certain and unsuspected compositions of remote antiquity; though he, as well as every other scholar, must have known that they were fraudulent, and could only hope to avoid detection by the obscurity into which they are deservedly fallen.

(3) This consideration will excuse the preceding reference.

admiration at his forgeries, is not the ability employed in composing them; but the impudence exerted in publishing them; and this is a quality which generally prevails in an inverse ratio with the others.

That the authors of the *Jeune Anacharsis*, and the *Recherches sur les Arts*, should, by being the dupes of the imposture, become partakers in it, is extremely to be regretted, as both these learned writers have rendered considerable services to polite literature, and are, I believe, both alike incapable of any intentional guilt of this kind.

The former is a person of a very elegant mind, and has produced the only work extant upon the subject of antiquities that can boast of any acquaintance with the Graces. The scholar and philosopher may indeed be dissatisfied with many parts of his work; but the miscellaneous reader will be every where amused with variety, and soothed with urbanity, without having his understanding too much fatigued with deep researches, or strained by long and complicated deductions. He will find himself led gradually over the wide and variegated surface of Grecian literature; but as his guide never analysed the soil, nor examined the productions, he can only show him general forms, and teach him unconnected facts; the first of which interest but little, unless we know their mutual bearings and particular relations to each other; and the second not at all, unless we know the springs which gave rise to them, and the ends to which they are directed.

The author of the *Recherches* dived deep into the matter, which he professedly undertook to discuss; and, had he confined his enquiries to that, he would have done honour to himself and service to the publick; for many of his explanations of the monuments of antient art show a degree of acuteness and sagacity almost unparalleled. But when he invades the province of grammarians, and endeavours to explain antient words, he almost makes us doubt whether or not he continued to possess the same faculties, so totally is he changed by changing his subject.

SECTION VII.

THE Decree of the Lacedæmonians against Timotheus, as it is preserved in Glareanus's edition of Boethius *de Musica* (lib. I. c. I.), is, with marginal variations, as follows :

Επει δὲ Τιμόθεος ὁ Μιλήσιος παραγίμενος ἐν τῶν ἀμείτερον πό-
λιν, τῶν παλαιῶν μολπὴν ἀτιμάσας. καὶ τῶν δια πάντ' ἐπὶ αὐτοῦ χορδῶν
κιθαρίζει, ἀποσρεφόμενος πολυφωνίαν εἰσάγων, λυμαίνεται τὰς
ἀκοὰς τῶν νέων διὰ τὴν πολλοῦ χορδῶν, καὶ τὰς καινολάττας τῶν
μέλεος ἀγενεῖς, καὶ ποικίλαν ἀντὶ ἀπλῶν, καὶ τεταγμέναν ἀμφιαυτίαν
μολπὴν ἐπὶ χρωμάτων συνείσαμεν τέττε μέλεος διάσασιν. Ἀντι γὰρ
Ἐναρμονίῳ ποίαν ἀνίσχετον ἀμοιβᾶν. Παρακαλαθεὶς δὲ ἐν τὸν ἀγῶνα
τῶν Ἐλευσινίων Δάματρον ἄσχορον διαφημίζων τῶν τῷ μυθῷ κίνησιν.
Τῶν γὰρ Σεμέλα οὐδὲν ἐκ ἐνδέκατος Νέοι διδασχὴν ἐδίδαξε. Εἴτα
περὶ τῶν τὸν βασιλείαν καὶ τὸν ῥήτορον μεμψαλεῖ Τιμόθεον. Ἐπα-
ναθίσθαι δὲ καὶ τῶν ἐνδέκα χορδῶν ἑκτανῶν τὰς περιεσῶν, ἐπιλει-
πόμενος τῶν ἐπὶ αὐτοῦ χορδῶν ἄσχορον. Τὸ γὰρ πᾶσι βαρὺν ἄπλοον τε-
τάρασθαι ἐς τὴν Σπαρτίαν ἐπιφέρειν : Τίθων μὴ καλῶν νήτων, μή-
ποτε ταράτθῃαι κλέος ἀγῶν¹⁵.

ἔλθων τῶν
ῥητῶν τῆτο
ἰσυνείσαμενος
ἸΔαμαλτος
Ἰἀπρεπει
Ἰτοῦς βασιλέας
Ἰτῶν ῥητόρων
Ἰγὰρ
Ἰπεριτλαρ
Ἰμίαν βαρὺς
Ἰσπαρτῶν
Ἰτίμην
Ἰἀγόντων

Gronovius first endeavoured seriously to restore it, and, in the Preface to the fifth volume of his Collection of Greek Antiquities, published it as follows :

Επειδὴ Τιμόθεος ὁ Μιλήσιος παραγίμενος ἐν τῶν ἀμείτερον πόλιν τῶν παλαιῶν μῶν
ἀτιμάσας δὴ, καὶ τῶν δια τῶν ἐπὶ αὐτοῦ χορδῶν κιθαρίζει ἀποσρεφόμενος, πολυφώνον εἰσά-
γων λυμαίνεται τὰς ἀκοὰς τῶν νέων, διάτε τὰς πολλοῦ χορδῶν καὶ τὰς καινολάττας τῶν μέ-
λεος ἀγενεῖς καὶ ποικίλαν ἀντὶ ἀπλῶν καὶ τεταγμέναν ἀμφιέννυται τῶν μῶν ἐπὶ χρωμά-
τος συνιστάμενος τῶν τῶν μέλεος διασκεῖαν ἀντὶ τὰς ἑναρμονίῳ ποτὶ τῶν ἀπόστροφον
ἀμοιβᾶν. παρακληθεὶς δὲ καὶ ἐν τὸν ἀγῶνα τῶν Ἐλευσινίων Δάματρον ἀπρεπῆ διεσ-
πέυσας

πέυσας τὰν τῷ μύθῳ διασκεῖαν, τὰρ τὰς Σεμέλαρ ἀδῶναι οὐκ ἐν δίκῃ τὰς νέωρ δι-
δακκε· δέδοκται φᾶν περὶ τῶν τῶρ βασιλέαρ, καὶ τῶρ ἐφόρῳ μέμψαται Τιμό-
θεον, ἐπαναγκᾶται δὲ καὶ τὰν ἑνδεκαχορδίαν ἐκταμεῖν τὰρ περὶ τὰρ ὑπολιπόμενον τὰρ
ἑπτα· ὅπερ ἑκάστορ τὸ τὰρ πόλιος βάρρῳ ἑρῶν εὐλάβηται ἐτ τὰν Σπάρταν ἐπιφέρειν
τε τῶν μὴ καλῶν ἐθῶν, μὴ ποτε ταρατῆται κλέορ ἀγῶνων.

In the year 1777 a more correct copy was published from some Manuscripts at Oxford, accompanied with variations found in other Manuscripts belonging to that University; and a critical and explanatory Commentary by the learned and respectable Prelate who published it. This copy, with the variations, was as follows:

Ἐπειδὴ ὁ Τιμοθεὸς ὁ Μιλησιὸς παργυμενός² ἔτλαν³
ἀμετεραν πολλὴν τὰν παλαιὰν⁴ μοᾶν⁵ ἀτιμασθε καὶ τὰν
διὰ τὰν ἐπὶ αὐτοῦ κίθαριν⁶ ἀποσρεφομένον πόλι-
φονίαν⁷ εἰσαλόν⁸ λημναιεταί⁹ τὰρ ἀκοῶν τὸν νεόν¹⁰ διὰ τε
τὰρ πόλιχορδίαν¹¹ καὶ τὰρ κανοτάταρ¹² τὸ¹³ μέλειορ
ἀγῶν¹⁴ καὶ ποικίταν¹⁵ ἀντὶ ἀπλοῶν καὶ τεταμένων
ἀμφιεννιταί¹⁶ τὰν μοᾶν ἐπὶ χροματόρ¹⁷ σινεισταμένον
τὰν τὸ μέλειορ διασκεῖν¹⁸ ἀντὶ τὰρ ἐναρμονίῳ ποικίταν¹⁹
ἀντιστροφόν²⁰ ἀμοιβᾶν. παρὰ κλεθεῖς²¹ δὲ καὶ ἐτὼν
ἀγῶνα²² τὰς ἑλυσίνιας Δαματρός ἀπρεπε²³ διεσκεῖ-
σατο τὰν τὸ μίτῳ διασκεῖαν τὰν τὰς Σεμέλαρ ὀδινὰρ
ἐκ ἐνδίκῃ τὸρ νεὸρ διδάκκε. Δέδοχθαι²⁴ φᾶ²⁵ περὶ²⁶
τούτοις τὸρ βασιλέαρ καὶ τὸρ ἐφορῳ μέμψαται²⁷ Τι-
μοθεὸν ἐπανακαταί²⁸ δὲ καὶ τὰν ἑνδεκα χορδὴν ἐκτα-
μόν τὰρ περὶ τὰρ ὑπολιπόμενον²⁹ τὰρ ἐπὶ αὐτὸν³⁰
ἑκάστορ τὸ τὰρ πόλιος βάρρῳ ὅρον εὐλάβηται³¹ ἔτλαν
Σπάρταν ἐπιφέρειν³² τι τὸν³³ με³⁴ καλὸν νετὸν μεπόη³⁵
ταραρεται³⁶ κλέορ ἀγῶντον³⁷.

³³ Bodl. τὸν Magd. ³⁴ μὴ Magd. & cæter. ³⁵ Bal. μὴ ποτε al.
Bal. ³⁷ ἀγῶντον al. ἀγῶν al.

² Ἐπὶ . . . αὐτῶν Codd. al. Οὐκ οὐ-
³ παρὰ τιμῶν Cod. Bal. ³ ἐν τὰν
Codd. al. ⁴ παλαιᾶ Codd. al.
⁵ μοᾶ Codd. al. ⁶ κίθαριν Cod.
Bal. κίθαριν Seld. ⁷ πόλιφονίαν
Cod. Magd. ⁸ εἰσαλόν Magd. αἰ-
σῶν al. ⁹ λημναιεταί Seld. ¹⁰ νεὸν
Magd. ¹¹ πόλιχορδίας Seld. ¹² κί-
νοτάτα Magd. ¹³ τὸν Magd. ¹⁴ ἀ-
γῶν al. ¹⁵ ποικίλταν Magd. ¹⁶ ἀμ-
φιεννιταί Seld. ἀμφιεννιτοί Bodl.
¹⁷ χροματός Seld. χροματός Bodl. &
Magd. ¹⁸ διασκεῖαν Magd. ¹⁹ πο-
ικίαν Bal. ποικίαν Magd. πο . . . αὐτῶν
Bodl. ²⁰ ἀντιστροφῶν Bodl. ἀντι-
φῶν Bal. ἀποσρεφοί Seld. ²¹ παρὰ
κλεθεῖς Seld. παρὰ κλεθεῖς Magd.
²² ἀγῶνα Magd. ²³ Seld. & Bal.
ἀπρεπε cæter. ²⁴ Magd. διδόνται.
cæter. ²⁵ φᾶ Bodl. ²⁶ ἐπὶ al.
²⁷ Seld. μέμψαται cæter. ²⁸ ἐπα-
νακαταί Bal. & c. CCC. ²⁹ ὑπολι-
πόμενον CCC. ἐπὶ τῶν al. ³⁰ ὑπο-
Bodl. & Seld. ³¹ εὐλάβηται Bodl.
εὐλάβηται Seld. ³² Seld. ἐπιφέρειν al.
³³ Seld. ταρᾶται Bodl. ταρᾶται

To this the learned Editor, in order to give his reader a more complete and accurate idea of it, subjoined the following reformed copy, restored to what he thought its original orthography:

ΕΠΕΙΔΕ ΤΙΜΟΣΙΟΡ ΗΟ ΜΙΛΑΣΙΟΡ ΠΑΡΑΓΙΝΟΜΕΝΟΡ ΕΝ ΤΑΝ ΗΑ-
ΜΕΤΕΡΑΝ ΠΟΛΙΝ ΤΑΝ ΠΑΛΕΑΝ ΜΟΑΝ ΑΤΙΜΑΔΔΕΙ ΚΑΙ ΤΑΝ ΔΙΑ
ΤΑΝ ΗΕΠΤΑΧΟΡΔΑΝ ΚΙΣΑΡΙΤΙΝ ΑΠΟΣΤΡΕΦΟΜΕΝΟΡ ΠΟΛΤΦΟΝΙΑΝ
ΕΙΣΑΓΟΝ ΑΤΜΑΙΝΕΤΑΙ ΤΑΡ ΑΚΟΑΡ ΤΟΝ ΝΕΟΝ, ΔΙΑ ΤΕ ΤΑΡ ΠΟ-
ΛΤΧΟΡΔΙΑΡ ΚΑΙ ΤΑΡ ΚΕΝΟΤΑΤΟΡ ΤΟ ΜΕΛΕΟΡ ΑΓΕΝΝΕ, ΚΑΙ ΠΟ-
ΙΚΙΔΑΝ ΑΝΤΙ ΗΑΠΛΟΑΡ ΚΑΙ ΤΕΤΑΜΕΝΑΡ ΑΜΠΕΝΝΥΤΑΙ ΤΑΝ
ΜΟΑΝ ΕΠΙ ΧΡΟΜΑΤΟΡ ΣΥΝΙΣΤΑΜΕΝΟΡ ΤΑΝ ΤΟ ΜΕΛΕΟΡ ΔΙΑΙΡΕ-
ΣΙΝ ΑΝΤΙ ΤΑΡ ΕΝΑΡΜΟΝΙΑΡ ΠΟΙΟΝ ΑΝΤΙΣΤΡΟΦΟΝ ΑΜΟΙΒΑΝ.
ΠΑΡΑΚΛΑΘΕΙΡ ΔΕ ΚΑΙ ΕΝ ΤΟΝ ΑΓΟΝΑ ΤΑΡ ΕΛΕΥΣΙΝΙΑΡ ΔΑΜΑ-
ΤΡΟΣ ΑΠΡΕΠΕ ΔΙΕΣΚΕΤΑΣΑΤΟ ΤΑΝ ΤΟ ΜΥΣΟ ΔΙΑΣΚΕΤΑΝ ΤΑΝ
ΤΑΡ ΣΕΜΕΛΑΡ ΟΔΙΝΑ ΟΥΚ ΕΝΔΙΚΑ ΤΟΡ ΝΕΟΡ ΕΔΙΔΑΚΣΕ ΔΕΔΟΧ-
ΘΑΙ . . ΠΕΡΙ ΤΟΤΤΟΙΝ ΤΟΡ ΒΑΣΙΔΕΑΡ ΚΑΙ ΤΟΡ ΕΦΟΡΟΡ ΜΕΜΥΛΣ-
ΘΑΙ ΤΙΜΟΣΙΟΝ ΕΠΗΑΝΓΚΑΣΑΙ ΔΕ ΚΑΙ ΤΑΝ ΗΕΝΔΕΚΑ ΧΟΡΔΑΝ ΕΚ-
ΤΑΜΕΝ ΤΑΡ ΠΕΡΙΤΤΑΡ ΥΠΟΛΕΙΠΟΜΕΝΟΝ ΤΑΡ ΗΕΠΤΑ ΗΟΠΟΡ ΗΕ-
ΚΑΣΤΟΡ ΤΟ ΤΑΡ ΠΟΛΙΟΡ ΒΑΡΟΡ ΗΟΡΟΝ ΕΥΛΑΒΕΤΑΙ ΕΝ ΤΑΝ
ΣΠΑΡΤΑΝ ΕΠΙΦΕΡΕΝ ΤΙ ΤΟΝ ΜΕ ΚΑΛΟΝ ΕΣΟΝ ΜΕΠΟΤΕ ΤΑΡΑΤ-
ΤΕΤΑΙ ΚΛΕΟΡ ΑΓΟΝΟΝ.

This, however, only serves to prove that the learned Prelate did not exactly know the value of his own publication; for most of his emendations are either unnecessary, or tend to the same end as those of the old transcribers, that is, to eject every curious provincial peculiarity, not readily understood, and to fill its place with a word from the more known dialects. Like other editors, both antient and modern, he found it more easy to alter than explain.

The change of the Θ to the Σ is unnecessary; for, though the Lacedæmonians pronounced these two dental aspirates in the same manner, it does not appear, from any genuine monuments of their writing, that they confounded them in orthography, or expressed them by one sign, any more than we do the τ and σ in the words *FACTION* and *FASHION*.

The same may be said of the change of the Ι for the Υ in all the instances where this last vowel is usually employed; for Eustathius tells us, that it was the practice, in the later Doric and Æolic, to put the Ι for the Υ(Ι);

(1) 'Οι δὲ νεώτεροι τρεψάντες κατὰ τὸ δύστρον δίφρον, μῦσος μῖσος, μουσα μῖσις, τυπῖσις τυπῖσις, καὶ ὅσα τοιαῦτα δωρικά καὶ αἰολικά. p. 1913. l. 32.

and the uniformity of it in this copy of the Decree shews that it was intentional.

The inserting the common aspirate too, and not the Digamma, is improper; for both these letters were dropt from the alphabet nearly at the same time, and neither of them occur in inscriptions of so late a date as this Decree, unless indeed it be upon some coins of Elis, Heraclea, and Tarentum, the age of which cannot be ascertained, and the columns of Herodes Atticus, written in imitation of the antient orthography (1). It was also customary in the antient dialects to drop the aspirate from the consonant, as has been shewn in the instances of the Zanclean and Theban medals; whence I have no doubt but that ΜΙΤΟΣ, which occurs (in the genitive case) in the manuscripts of the Decree, for ΜΥΘΟΣ, is the true word, and not ΜΥΣΟΣ, which the Editor would substitute, though it has a different and incompatible meaning.

The change of the T to the A in ΠΟΙΚΙΤΑΝ is right, and also that of the A to the O in the last syllable of ΚΑΝΟΤΑΤΑΡ; but the substituting an E for the A in the first is wrong. Gronovius's reading ΚΑΙΝΟΤΑΤΟΡ is probably right.

ΑΤΙΜΑΣΔΕ seems to be the proper form, and not ΑΤΙΜΑΣΔΕΙ, the sense requiring a past imperfect rather than a present tense, and the omission of the augment being common to Homer, Hesiod, and Herodotus.

Κιθαριζεν, or ΚΙΘΑΡΙΚΣΙΝ, is also more consistent with the roughness of this dialect, and more conformable to the antient terminations of the verbs in -ΚΩ (whence the future -ξω or -ΚΣΩ) than ΚΙΣΑΡΙΤΙΝ, given by the Editor, or ΚΙΤΑΡΙΤΙΝ, which one manuscript has, and which is less objectionable.

ΔΙΑΙΠΕΣΙΝ for ΔΙΑΣΚΕΙΝ, or ΔΙΑΣΚΕΙΑΝ, is too violent an alteration, if any alteration were necessary, which none is; for the latter word is justified by the authority of a Manuscript, and accords perfectly with the context. Even the first may possibly be right; for, though I have not met with such a form as ΔΙΑΣΚΕΙΣ or ΔΙΑΣΚΕΦΙΣ, the termination of these abstract substantives in -ΙΣ is as consistent with the idiom and analogy of the language as in -Α.

(1) To these, perhaps, may be added the Heracleian tables, which have both aspirates; but the age of them is uncertain.

ΠΟΙΤΑΝ the Editor has turned to ΠΟΙΟΝ or *ποίων*. The old Basil edition of Boethius has ΠΟΙΑΝ, which may be the Doric contracted form of ΠΟΙΑΩΝ, the same as ΠΟΙΕΩΝ, and therefore right. I prefer, however, the reading of the manuscripts ΠΟΙΤΑΝ, considered as the accusative feminine of the participle aorist, contracted, after the Doric manner, from ΠΟΙΣΑΣΑΝ to ΠΟΙΣΑΝ; and, by the change of the Σ to the Τ, ΠΟΙΤΑΝ. A past tense is more suitable to this place than a present; and it may refer to the preceding substantive ΔΙΑΣΚΕΙΝ, or ΔΙΑΣΚΕΙΑΝ.

The change of ΠΑΡΑΚΑΕΘΕΙΣ to ΠΑΡΑΚΑΛΘΕΙΡ may be right, as far as substituting the Α for the Ε; but terminating words of this class in Ρ is unjustified by authority, and inconsistent with analogy, and certainly not admissible in any dialect.

The syllable ΦΑ or ΦΑΡ, which the Editor rejects as useless and inexplicable, relates either to the senate who enacted, or the senator who moved, the Decree; probably the latter; for the decrees, or *ψηγισματα*, of the Greek Republics, were recorded in the form of minutes, and had the mover's name adjoined to each, even after they were voted, as, *Ἰπποκράτης εἶπε Πλατῶνις εἶναι*, &c. (1).

ΔΙΔΑΚΚΕ in the manuscripts is right, as before observed; the Editor's alteration to ΕΔΙΔΑΚΣΕ being the same as a change of *θηκε* or *δωκε*, in Homer and Hesiod, would be to ΕΘΗΚΣΕ and ΕΔΩΚΣΕ.

ΜΕΜΨΑΣΘΑΙ and ΕΠΑΝΑΓΚΑΣΑΙ, given by the Editor, are likewise wrong, the forms ΜΕΜΨΑΤΤΑΙ and ΕΠΑΝΑΚΑΤΑΙ in the manuscripts being more consistent with the dialect, which transformed the Σ into a Τ, as well as dropt the aspirate. If any alteration is necessary in the last word, it must be merely the insertion of the Ν—ΕΠΑΝΑΝΚΑΤΑΙ—according to the mode of spelling observed in most antient inscriptions. I believe, however, that no alteration is necessary; for, though this verb does not occur elsewhere, in the same form, we have other words of the same extraction and signification, as *ακος*, *care*, and *ανασκος*, *carefully*; which, as Eustathius observes, are from the same root as *αναξ* and *ανασσω*, words which do not imply, in Homer, the office and power of a king in the

(1) Demosth. in Neær.

present sense, but merely a *curator*, or *superintendent* (1). The future in -ξω or -ΚΣΩ proves that the verb *ανασσω* was, at some period, or in some dialects, terminated in -ΚΩ, and, by the variations common in the Greek tongue, in -ΚΕΩ and -ΚΑΩ; so that ΕΠΑΝΑΚΑΤΑΙ was probably the regular Aorist infinitive, in the Laconian dialect, of the verb which signified *that exertion of authority* by which the kings and ephori were to compel Timotheus to quit the city.

NETON in the manuscripts is only wrong in the first letter, which should be a B, BETON, or (as in the Etymologicum magnum) BETTON, the regular Laconian form of FEΘON (2). Probably it is so in the manuscripts, for the barbarous N and B of the lower ages are easily mistaken for each other. ΕΣON, substituted by the Editor, is taken from a note upon Hesychius, who gives ΒΕΣON as Laconian for ΕΘΟΣ, and ΠΑΣON for ΠΑΘΟΣ, by which he seems to express rather the vicious pronunciation, than the established orthography, of that people,

ΤΑΡΑΠΕΤΑΙ in the manuscripts is right, and not ΤΑΡΑΤΤΕΤΑΙ, given by the Editor, it being the Laconian form of the second Aorist subjunctive middle, and not the present of the subjunctive passive. In common Greek it would be *ταρασσηται*, or *ταραττηται*, from *ταρασσω*, or *ταραττω*. This accords with the preceeding verb *ΕΤΛΑΒΕΤΑΙ*, or *ευλαβηται*. Though these forms are called second Aorists, they have almost always a future signification in the early writers, as in *ὡς αν μη καταδηλος γνηται*, Herodot. lib. I. c. 3. *Ὀρκιοισι γαρ μεγαλοισι κατειχοντο, δεκα ετεα χρησεσθαι νομοισι τες αν σφισι Σολων θηται*. Ibid. c. 29.

(1) *Ἀνακῆς* ἐκάλουν τῆς βασιλείας οἱ παλαιοὶ διὰ τὸ ἀνακῆς, ἤντιν ἐπιμέλειαν εἶχεν τῶν ὑποτεταγμένων. Eustath. p. 21. 15. See also 1425. 56. *Ἀνακῆς* δὲ ἐκεῖν τῶν πορθημάτων (Περιανόρον). Herodot. lib. I. c. XXIII.

(2) ΒΕΣΤON τὸ ἵματιον ὑπὸ Λακωνῶν. ὡς δὲ BETTON. Διογενες. I have before observed the double power of this word, similar to that of HABIT in our own language.

ERRATA.

P.	1.	
5 n.	2	for 5 r. 6.
9	4	come r. came.
16	20	Pafidonia r. Posidonia.
19 n.	1	6 r. 5.
25	6	Bæotians r. Boeotians.
32	18	<i>a complete</i> r. <i>an incomplete</i> .
35	15	ΚΑΡ'ΗΥ r. ΚΑΡ'ΗΥ.
48	10	dele <i>so</i> .
58	10	for καλχοιμην r. καλειομην.
85	2	no r. nor.
	19	<i>it</i> r. <i>the seventh</i> .
92	10	ιλιδον r. ιλαδον.
99	26	σχιζη r. σχιζη.
103	12	ίσσθαι r. ίσσασθαι.
104	27	and r. or.
127	3	presied r. presided.
128	12	were r. was.

F I N I S.

Fig. 1.

ΘΕΟΜ.ΤΥΛΑ ΜΑΟΤΣΜ.ΔΣΔ
ΟΤΣ.ΜΣΚΑΝΣΑΣ.ΤΑΝΕΟ Σ
ΚΣΑΝ.ΚΑΣΤΑΓΓΑΡΑΝΤ
Α.ΔΑΜΣΟΡΙΟΜ ΓΑΡΑΙΟΡ
ΑΜ.ΓΡΟΤΕΝΟΣ.ΜΕΝΚΟΝ.
ΑΡΜΟΤΣΔΑΜΟΜ.ΑΙΑΘΑ Ρ
ΛΟΜ.ΟΝΑΤΑΜ.ΕΓΣΚΟΡ
ΟΜ.

Fig. 2.

ΓΑΛΔΥΟΜΕΚ ΓΗΑΝΤΟ
ΔΕΚ ΜΑΥΤΟΔΑΜΕΝΓΗ
ΕΜΑΤΑΓΜΑΜΟΥΤΑΡΕ
ΓΕΥΚΗΟΜΕΝΟΜΤΟΤΕ
ΤΕΓΕΜΜΕΤΡΟΓΗΟΝ.

Fig. 3.

ΟΝΚΥΤΟΜΘ ΟΕΜΧΝΔΡΙΝΣΚΝΙΤΟΣΘΕΓΑΣ

Fig. 4.



Fig. 5.



Fig. 6.



ΘΑΝΟΔΙΚΟ
 ΧΟΜΤΟΤΙΜΕ
 ΡΑΤΕΘΣΤΟ
 ΗΥΗΟΚΟΡ
 ΣΙΟΚΡΗΤΗΡ
 ΚΟΙΔΕΚΑ
 ΡΗΤΗΡΟΝ:Κ
 ΑΙΗΟΜΟΝ:Ε
 ΒΥΤΑΝΗΟΝ
 ΕΔΥΚΕΝ:ΒΑ
 ΝΙΝ

ΦΑΝΟΔΙΚΟ:ΕΙΜΙ:ΤΟ
 ΧΟΡΟΤ:ΣΟΤΑΚΟΜΕ
 ΚΕΛΙΟ:ΚΑΘΟ:ΚΡΑΤΕΡΑ
 ΜΗΙΑΝ:ΜΟΤΑΤΣΙΠΑ
 ΟΝ:ΕΣΓΥΤΑΜΕΙΟΝ:
 ΥΕΛΙΣ:ΑΜΕΜ:ΑΚΟ
 ΕΥΣΙ:ΕΑΜΕΤΙΓΑ
 ΟΜΕΔΑΙΕΝ:ΜΕΟ
 ΣΙΛΕΙΣ:ΚΑΙΜΕΡΟ
 ΕΙΣΕΝ:ΗΙΟΛΟΚΑ
 ΗΑΝΛΟΙ

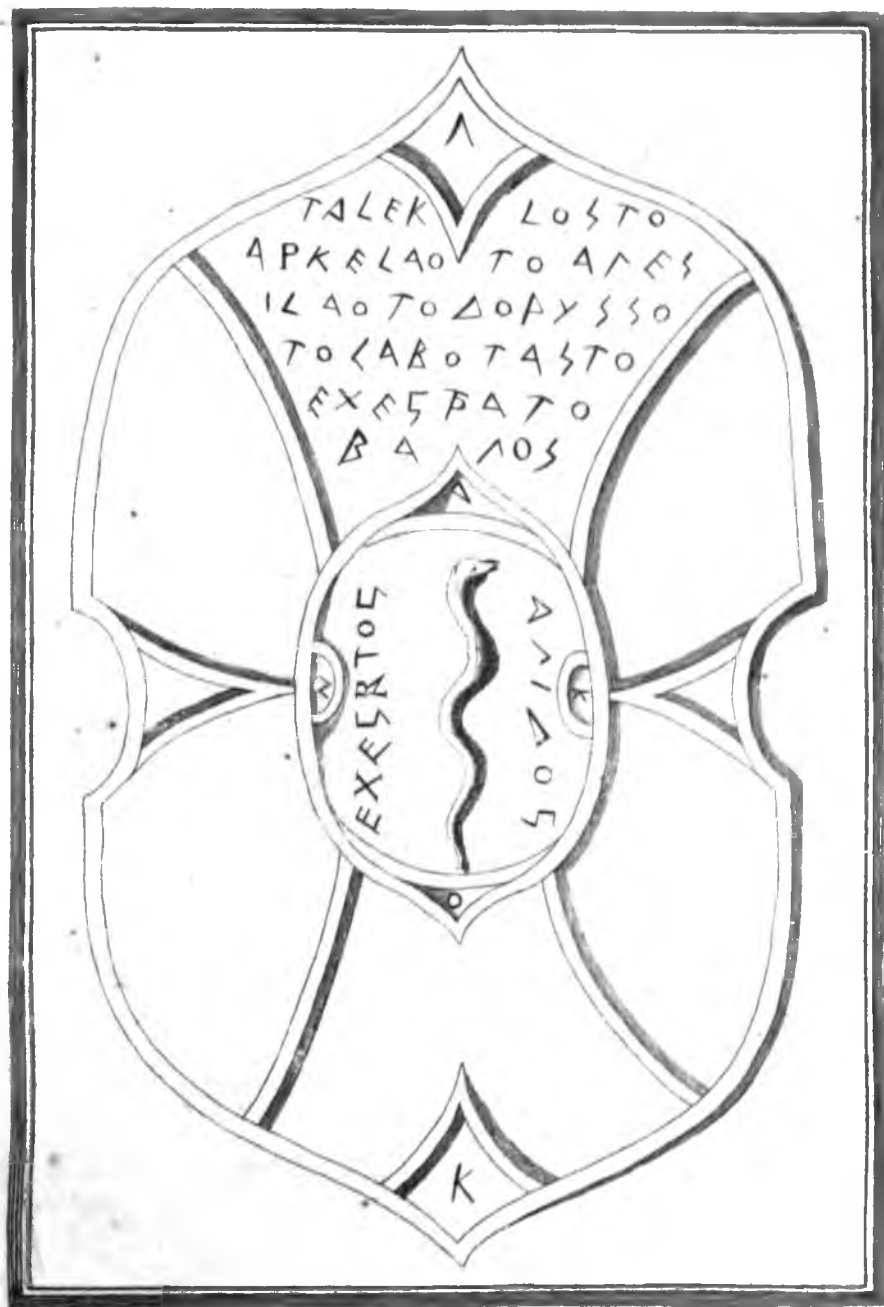
ΔΔΑΙ

ΙΚΕΤΕΡΚΕΡΔΤΕΕΣ.

Fig. 1.

2 ΟΣΣΟΓΑΝΟΤ ΙΔΑΝΟΪ ΙΑΪ ΖΞΑΞΤΑΜ 1
 3 ΝΟΣΚΑΙ ΕΤ ΜΑΤΕΡΟΝ
 4 ΑΚΑΚΑΛΙΣΑΚΡΑΤΟΝ ΜΑΤΕΡ Δ
 5 ΔΑΝΟΪ ΝΟΣΝΞΟ ΑΓΟΔΞΑ
 6 ΑΞΕΤΑΜ ΖΟΞΞΔΙΔ ΞΞΝΟΜΝΑ 5
 7 ΔΙΙΙ ΛΝΑ□Ο ΛΔΪΙΟΝ ΚΟΝΔΑ
 8 ΖΑΞ ΔΞΝΜΑ ΔΞΞΜΑΔΟΔΞ 7
 9 ΙΛΕΟΪ ΜΑΤΕΡ ΙΙΙΙ ΛΝΑ□Ο . . ΪΙΟΝ
 ΔΑΝΟΪ 9
 10 ΙΙΔΔΔ ΔΞΕΤΑΜ . . . ΑΖΔΑ ΑΖ . . . Ϊ
 11 ΙΔΪΙΪ ΙΔΪΟΝ ΚΑΙ Π . . ΟΕΕ ΔΕΑΪΤΟΝ
 ΙΔΑΝΟΪ 12
 13 ΞΤΑΜ ΝΟΞΑΛΔΑ ΔΞΞΜΑΔΟΔΞ
 14 ΞΑ ΔΙΙ ΚΑΛΙΪΤΟ ΘΕΟΓΟΜΓΟΥ ΚΟΝΔΑ
 15 Γ ΔΞΕΤΑΜ ΝΟΜΑΔΞΧΔΑ ΑΞ
 16 ΚΛΙΟ ΑΡΙΟΝΟΪ ΚΟΝΔΑ
 17 ΔΔΔ ΔΞΕΤΑΜ ΝΟΤΖΔΑΔΑ ΞΞΟΔΙΪΔΑ
 18 ΔΕΑΚΑΛΛΙΪ ΘΕΟΚΛΕΟΪ ΚΟΝΔΑ
 19 ΑΞΕΤΑΜ ΖΟΝΟΙΑΞΤΖΑ ΑΞΞΔΝΟΜΑΔ
 20 ΔΔΔΔΓΙΙΙΙ ΑΝΑΤΟ ΑΡΙΪΤΟΒΟΥΛΟΥ ΚΟΥΡΑ
 21 ΙΙΓΔΔΔΔ ΔΞΕΤΑΜ ΝΟΔΟΔΝΔΟΤΠ . . ΝΟΔΧ
 22 ΓΡΟΚΑΙΪ ΓΟΛΝΜΕΪΤΟΡΟΪ ΚΟΥΑΔ
 23 ΙΙΔΔΔ ΔΞΕΤΑΜ ΝΟΧΔΑΜΞΔΟΓΑΙΞΑ
 24 ΓΟΛΝΔΟΡΑ

1 ..ΙΞΑΘΜΑ ΔΤ ΔΙΔΑΜΕΘ Θ Μ
 2 ΤΕΕΡ ΕΚΑΛΙΓΑΚΗ...ΤΟ ΚΑΛΙΜΑΚΟ
 3 ΔΑΜΙΔΑ ΔΤ ΔΙΔΑΤ Μ ΔΞΕΤΑΜ
 4 ΜΑΤΕΕΡ Κ ΚΑΑΔΕΔΕΙΛΗ ΤΟ ΚΑΑΔΕΔΕΔ
 5 ΔΑΞΑ ΔΤ ΑΥΔΜΟΜΑ Δ Χ ΔΞΕΤΑΜ
 6 ΞΕΔ ΜΑΤΕΕΡ ΝΕΑΜΟΜΟΝΑ ΤΟ
 7 ΜΑΔΔΗΞΑ Μ ΔΞΕΤΑ Δ ΓΙΙ
 8 ΤΟ ΑΡΙΨΕΤΑΝ ΔΕΡΑΤΟ ΑΡΙΨΕΤΟ ΜΑΚΟ Μ
 9 ΔΑΜΤΕΖΙΔΑ Δ Ξ ΙΔΑΔΑ Μ ΑΙ ΔΞΕΤΑ
 10 ΜΑΤΕΕΡ ΚΕΑ ΓΑΙΑ ΤΟ ΚΑΛΙΚΕΑΤΟ
 11 ΟΔΑΜΙΔΑ ΔΤ ΔΥΔΜΟΜΑ Δ Μ ΔΔΔΑ
 12 ΚΟΑΔ ΛΑΜΔΜΟΝΑ ΤΟ ΞΕΚΕΡΑΔ ΜΑΤΕΕΡ Κ
 13 ΔΑ ΔΞΕΤΑΜ ΔΑΓΕΞΕΞ ΔΤ ΖΙΜΑΔΑΖ
 14 ΞΕΚΟΔΑ ΤΟ ΞΕΚΙΔ ΜΑΤΕΕΡ Ν
 15 Α ΔΞΕΤΑΜ ΔΑΔΑΙΔΑ ΔΤ ΑΜΔΥΕΞΕΞ
 16 ΓΕΛΟΓΙΛ ΤΟ ΑΓΚΙΔΑΜΟ ΜΑΤΕΕΡ Λ
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